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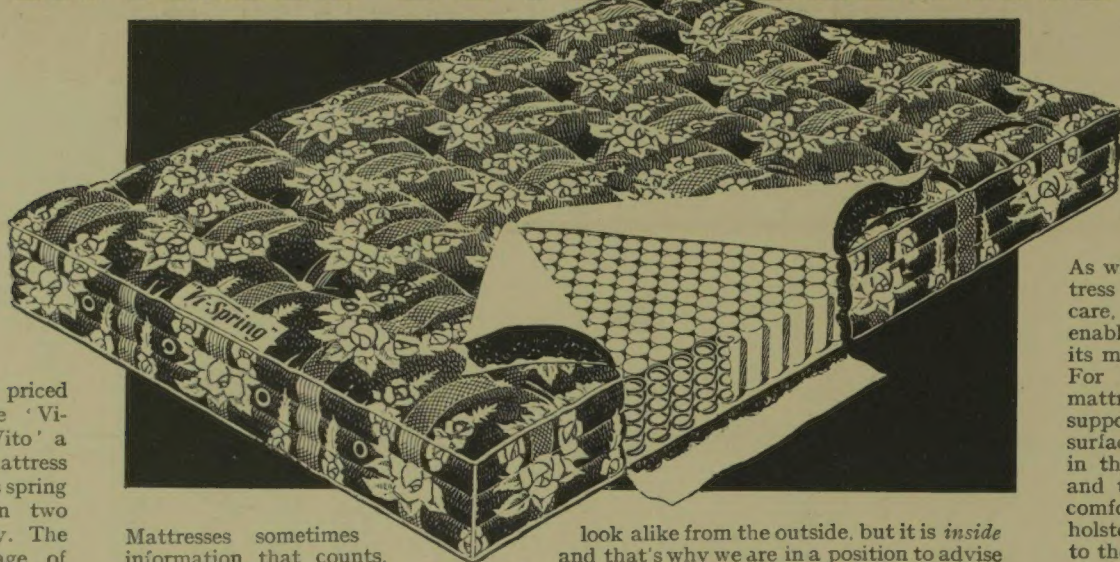
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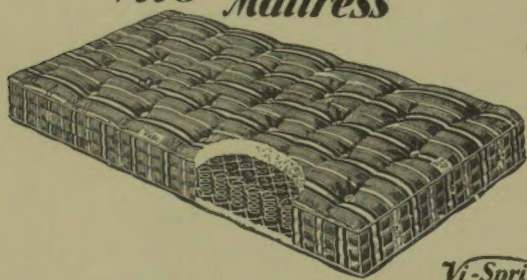
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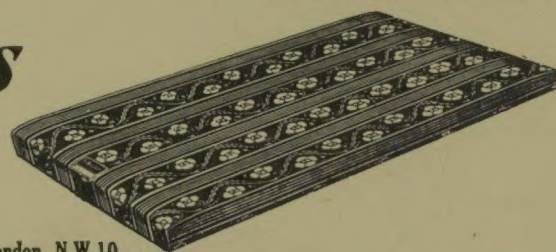


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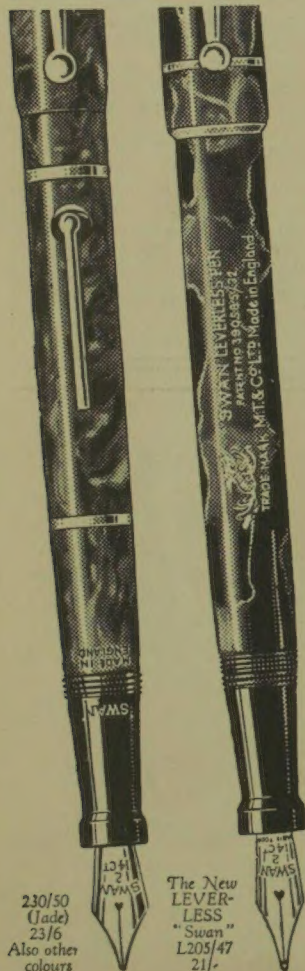
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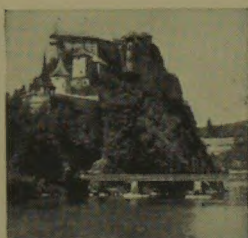
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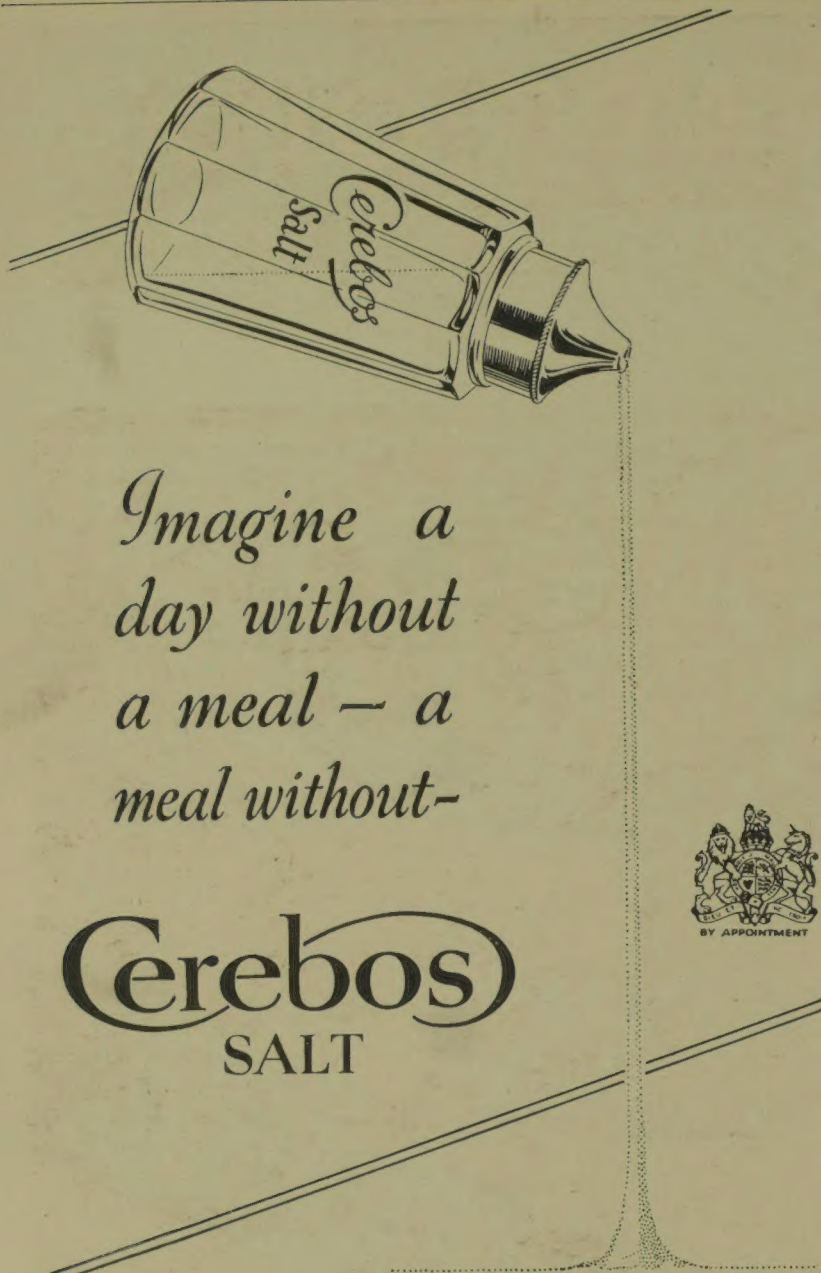
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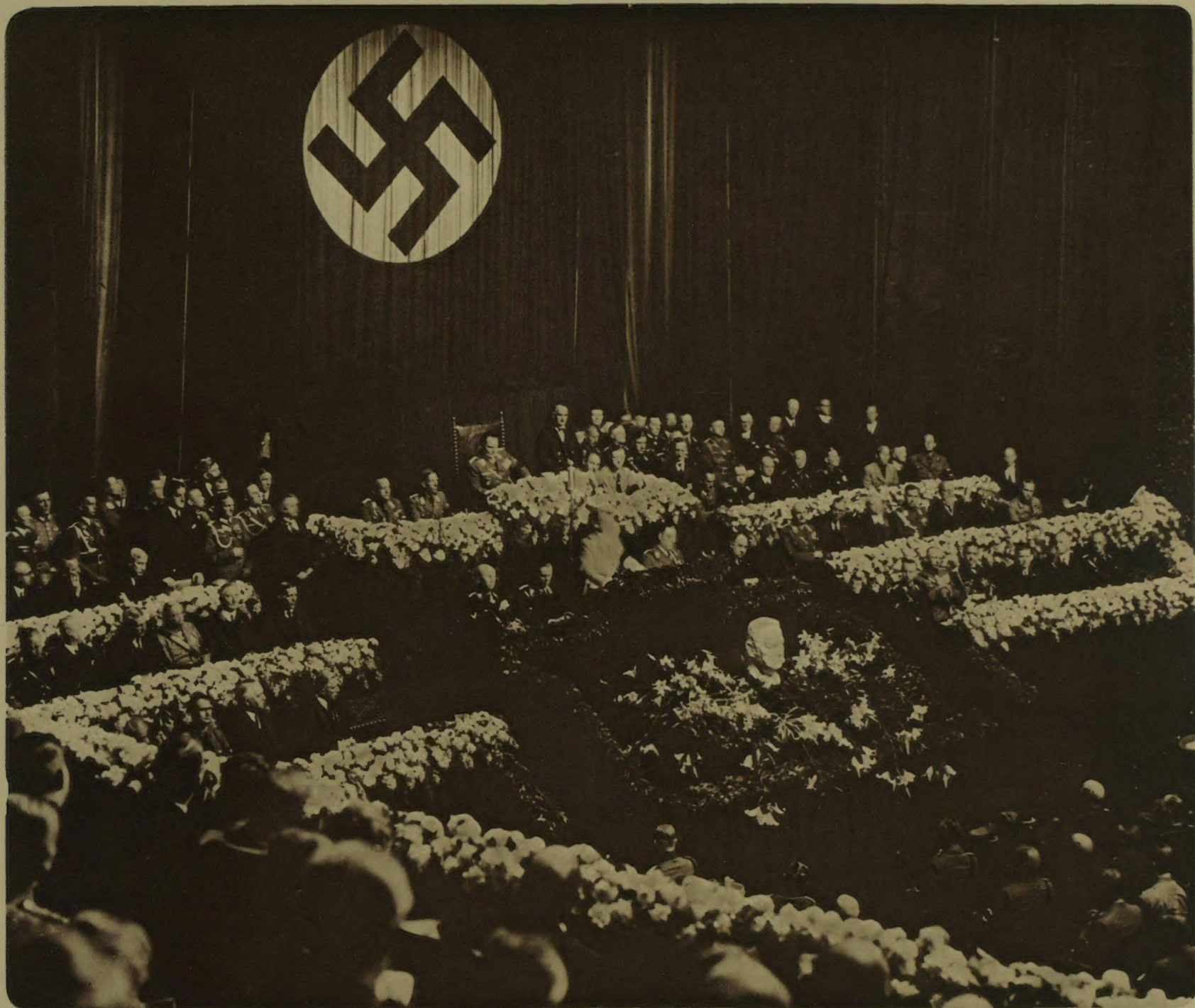
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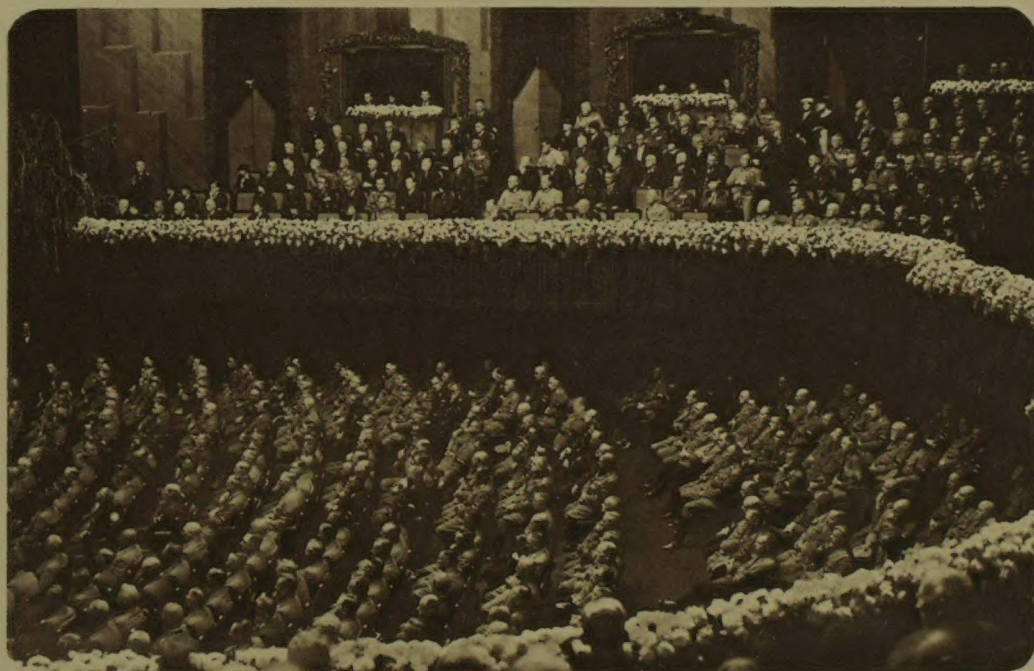
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SATURDAY, AUGUST 11, 1934.



HERR HITLER'S FIRST ACT AS GERMAN LEADER AND CHANCELLOR: THE FÜHRER PAYING TRIBUTE TO THE MEMORY OF PRESIDENT VON HINDENBURG, THE FORMER HEAD OF THE STATE, IN THE FLOWER-LINED REICHSTAG.

HERR HITLER, now the German Leader and Chancellor, combining the offices of President and Chancellor, paid eloquent tribute to the memory of the late President von Hindenburg on August 6, when he spoke in the Reichstag (the Kroll Opera House; pending the reconstruction of the Reichstag building destroyed by fire). The upper photograph was taken while he was delivering his oration, and shows him on the Speaker's tribune in front of General Göring, President of the Reichstag, and behind a heroic bust of the dead Field-Marshal. The lower photograph gives a general idea of the flower-lined house and shows the former German Crown Prince among the personages present. He can be seen seated in the front row of the balcony—the first uniformed figure from the right. In his speech, Herr Hitler said of President von Hindenburg: "This man, whom the Almighty took under His protection for nearly eighty-seven years, was for all of us the symbol of the



IN THE REICHSTAG (THE KROLL OPERA HOUSE) WHILE HERR HITLER WAS SPEAKING.—THE FORMER GERMAN CROWN PRINCE AMONG THOSE IN THE BALCONY (ON THE RIGHT).

indestructible, ever-renewed vital strength of our people. . . . The Herr Reichspräsident Generalfeldmarschall von Hindenburg is not dead. He lives, for by dying he now moves over us among the immortals of our people, surrounded by the great spirits of the past, as an eternal Lord Protector of the German people and of the German nation." As our photographs show, the Reichstag was lined with flowers. On the floor of the House were the 661 Deputies. In the Diplomatic Gallery and in the balconies were numerous distinguished persons. Colonel Oskar von Hindenburg, the late President's son, sat in front of the Deputies. Most interesting of all, Herr von Papen occupied the Vice-Chancellor's seat, for it will be recalled that when he was chosen recently by Herr Hitler to go to Vienna as German Minister he was relieved of his Cabinet duties and his work as Commissar for the Saar and it was assumed that he would no longer be Vice-Chancellor.



By G. K. CHESTERTON.

THERE is one oddity or queer quality about Hitler and Hitlerite proclamations and principles which has not been very specially noticed, and is almost unique. It is that the Nazi leaders take the terms which others use as terms of abuse for them and use them as terms of admiration for themselves. It is not merely we who say that this or that Hitlerite action is brutal and merciless; it is the Hitlerites themselves. Again and again in their proclamations and public announcements there occur phrases like "The situation could only be met by the most brutal and ruthless repression," or "Any resistance to the State will be suppressed with the most stern and ferocious severity." Any number of people in human history have, in fact, acted with ruthless brutality or ferocious severity. But they very seldom said so themselves; least of all when they were defending themselves; not to say attempting to ingratiate themselves. Most tyrants have disliked being denounced and have, naturally, desired to be praised. But few tyrants have thought it was a form of praise to be charged with tyranny.

Of course, even in a case like this, it is well for any Christian man to avoid being a Pharisee. It is his duty to examine himself as well as his opponents, and to note whether he or his people have ever fallen into anything like the same error. Doubtless it would be possible, in a literary sense, to make a list of curious phrases that have been twisted and turned round in this way. Prussianism has not been the only modern form of materialism run mad. Millionairism, as well as militarism, sometimes showed signs of developing a cant of this sort, especially in America. I have known novels and newspapers in which the word "ruthless" was attached to the name of the Oil King or the Lard King in much the same innocent inhumanity, as if it were really a credit to a man that he had been without ruth. And it would be easy enough, of course, to make a list of lighter examples, in which what is strictly a moral condemnation is used as an intellectual compliment; as when the rather gushing society lady says to the eminent foreign caricaturist, "Oh, Mr. Skratzch, that picture of the poor dear Prime Minister was really too cruel." But it will be noted in most of these cases that they are not quite serious; and, therefore, not quite Prussian. Also, they are not used on serious occasions by supreme authorities defending their authoritative public action. Even in the case of the ruthless conduct of Eli P. Smutz in smashing the rival trust of Hiram Q. Slamm, offensive as the whole tone and atmosphere are, they are not exactly the same. They belong to a sort of insanity of individualism; a riot of private enterprise that is still supposed to be covered by the liberties of private life. They are the antics of a struggle for life which always verged upon anarchy. They are not the serious justifications of statesmen supposed to stand especially for authority. Mr. Smutz and Mr. Slamm may have too much power in politics as well as finance; in public as well as private life. They may even influence the Government, by various degrees of graft or inevitable interest. But the President of the

United States does not defend the policy of his Government by saying, "I hope to show a bestial and cruel ferocity in opposing the campaign of Senator Scadder." Even Mr. Smutz, that colossus of finance, does not actually say in the report of the Oil and Lard Amalgamation Syndicate that those who have spread unfavourable reports about the company will be visited with savage violence and vindictive animosity. People do not say these things when they are speaking as responsible persons and trying to prove that they acted in a respectable way. It is the same with the lighter sort of inverted insults to which I have referred. Even the society lady does not write a letter of introduction and recommendation to a total stranger, saying, "You will find my friend Mr. Scratzch a very cruel man," or observe in a speech at a bazaar or a

to defend things of the kind, by saying that a very exceptional necessity of State made him reluctantly adopt a course that would otherwise have been repulsive to him. But then Napoleon was a civilised man.

There is something very queer about this bragging of vices as if they were virtues. It is difficult to penetrate to the truth about the present Teutonic turmoil; and it is quite possible that some of the better elements involved are neglected by outside opinion. But, I would respectfully submit, this is not the fault of outside opinion. It is not we who are to blame if we cannot find out the whole truth about modern Germany. It is the authorities of modern Germany who forbid us to find out the truth. The Nazis cannot have it both ways;

though no doubt they would like to do so, after the fashion of their kind. If they are justified in repressing reports with brutal savagery, or crushing opposition parties with ferocious vengeance, and if all this is a very fine thing to do (they say so and they ought to know), then they cannot at the same time expect an exact and delicate explanation of all the elements in their complicated problem to be known throughout the world. In some moods they seem to say that what Germans do to Germans is only the business of Germans. In that case, it is idiotic of them to complain that those who are not Germans say what they like about Germany. In other moods, they seem to be suddenly afflicted with an almost tearful tenderness for the good opinion of their neighbours; in which case their neighbours may reasonably ask to have the materials for forming an opinion. But, when all allowance has been made for this slightly hysterical contradiction in the mind, we do know enough of what these men have

said and done to form a sort of opinion. And the most important part of it, I fancy, will be founded not so much on what they have done as on what they have said. The things they say, the things we hear, the things they mean us to hear, their own version of their own acts, contain some very extraordinary elements. And of these the most significant is the extraordinary emphasis upon brutality, not as a charge to be repelled, but as an excellence to be exalted. It may be that the German masses admire the quality. It is certain that Nazi leaders admire themselves for possessing the quality. And all this is very interesting to anybody who is interested in the intellectual and spiritual tendencies of Europe. It almost looks as if poor old Nietzsche's notion of an "Inversion of Values" really had struck root in some parts of Europe; or perhaps he himself scattered it in those parts, because they were the only parts of God's earth in which it could possibly strike root. Only one thing is certain. We shall know what war and division really mean, in a way that we have never known it for ages, if we come to live in a world in which the same word is a curse for some men and a compliment for others, in which one man is insulted by being called brutal, while another man is complimented by being compared to a brute.



THE DEATH OF PRESIDENT VON HINDENBURG: THE LATE FIELD-MARSHAL LYING IN STATE AT NEUDECK. President von Hindenburg died in his country mansion at Neudeck, in East Prussia, at nine o'clock on the morning of Thursday, August 2, and at night family friends and workers on the estate filed past the body in the death chamber. There was no public lying-in-state, but on the Friday certain others, including the former Crown Prince, representing his father, and newspaper correspondents, paid their last respects. By that time the body had been removed to the upper hall and clad in uniform. On the Saturday, when the dead President was placed in his coffin in the library, he had been clad also in the mantle of the Order of St. John.

flower-show, "I am sure Mr. Scratzch is giving general satisfaction by his cruelty." These words, at worst, are used loosely in a particular kind of social language; they are not used quite calmly and automatically in ordinary official language. But in Nazi Germany they really are; and used by the ordinary official Nazis.

Taking human history as a whole, the thing is quite exceptional, even in the history of men denounced as ambitious despots or militaristic oppressors. I never heard that even Herod actually boasted of the hard-heartedness required and exhibited in the little episode of the babies. Even Nero died boasting: "*Qualis artifex pereo*" and not "*Qualis carnifex pereo*." As for the great Dictators and military captains who have become despots, it is difficult to imagine any of them having so queer a sense of how to make themselves popular by proclamation. When Napoleon did an unscrupulous thing, which he probably knew was unscrupulous, like the shooting of the Duc d'Enghien, he did not defend it by saying he had shown the brute barbaric force of his character, or make himself agreeable by calling himself brutal and sanguinary. He defended himself, or tried to defend himself, as men generally do try

AN "ETERNAL LORD PROTECTOR OF THE GERMAN PEOPLE": VON HINDENBURG.



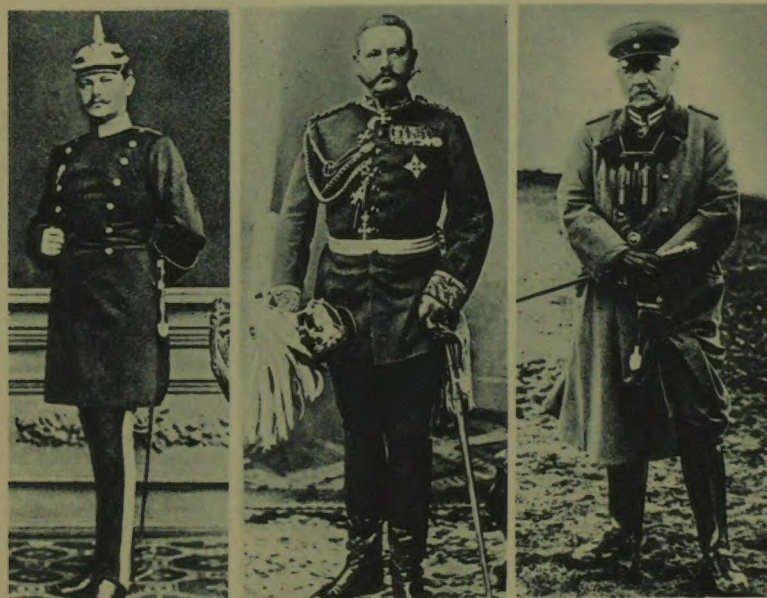
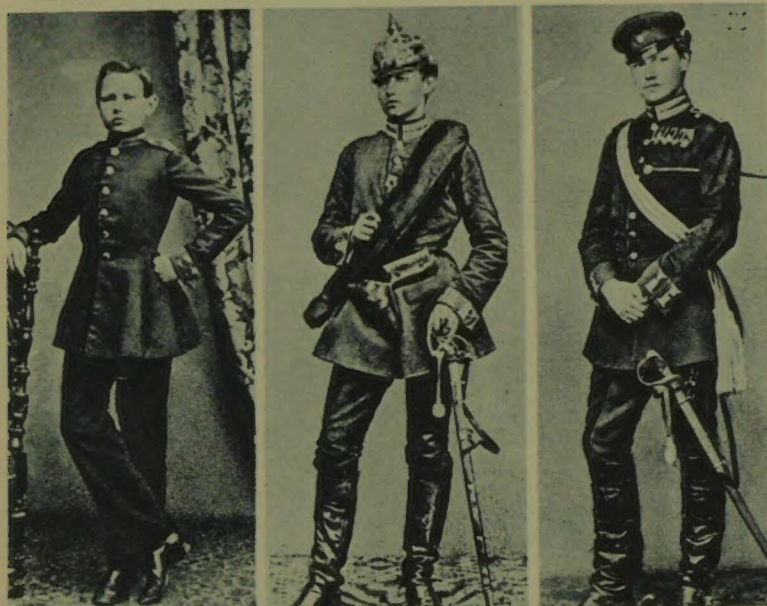
THE LATE PRESIDENT FIELD-MARSHAL VON HINDENBURG WITH HIS WIFE (FORMERLY GERTRUD VON SPERLING), WHO MARRIED HIM IN 1879 AND HAS BEEN DEAD FOR SOME YEARS: A PHOTOGRAPH TAKEN FIFTEEN YEARS AGO.



THE FIELD-MARSHAL WITH HIS IMPERIAL MASTER DURING THE GREAT WAR: VON HINDENBURG AT THE GERMAN HEADQUARTERS IN 1917; WITH THE KAISER AND GENERAL LUDENDORFF, HIS CHIEF OF STAFF AND HIS MOST INTIMATE COMRADE IN ARMS.



THE GERMAN PRESIDENT WITH THE GERMAN CHANCELLOR: FIELD-MARSHAL VON HINDENBURG AND HERR HITLER—NOW LEADER AND CHANCELLOR—IN FEBRUARY LAST.

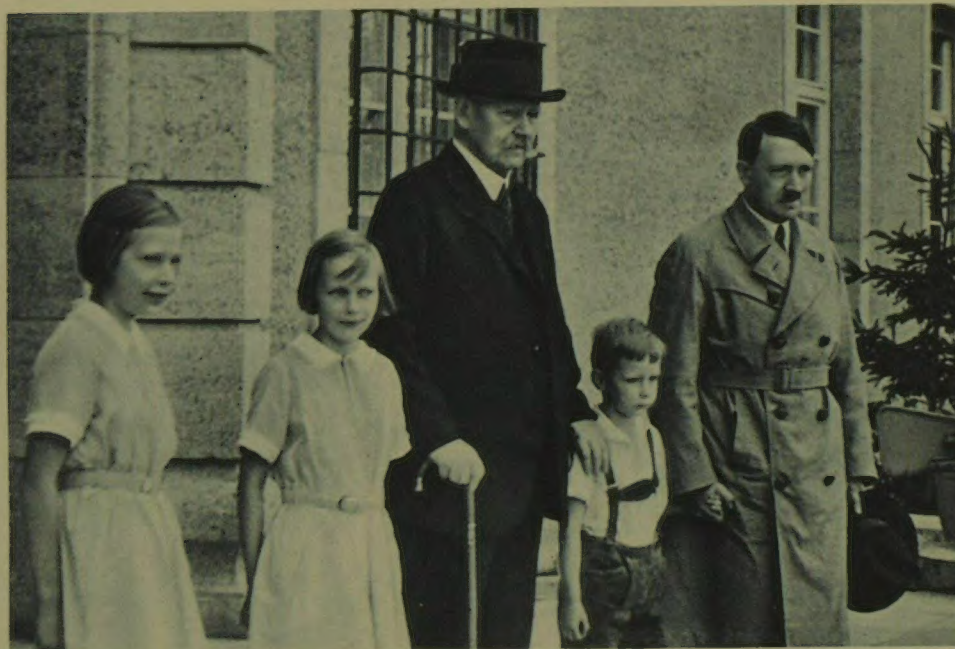


FROM CADET TO FIELD-MARSHAL: VON HINDENBURG AT VARIOUS STAGES OF HIS MILITARY CAREER, WHICH BEGAN WHEN HE WAS ELEVEN.

The late Field-Marshal Paul Ludwig Hans von Beneckendorff und von Hindenburg was born in Posen on October 2, 1847, son of a Prussian officer. When he was eleven, he entered the Corps of Cadets at Wahlstatt, in Silesia, and afterwards he went to the chief Cadet Academy in Berlin. In April 1865 he became a second-lieutenant in the 3rd Guard Infantry Regiment, and he was wounded at the battle of Königgrätz during the Austrian campaign of the following year. In the Franco-German War he saw his first serious fighting, when he was engaged at St. Privat



A FAMILY GROUP: VON HINDENBURG (RIGHT) IN 1866, WITH HIS MOTHER AND FATHER; HIS BROTHER OTTO (SEATED LEFT); HIS BROTHER BERNARD; AND HIS SISTER IDA.



PRESIDENT VON HINDENBURG AND CHANCELLOR HITLER AT NEUDECK: THE FIELD-MARSHAL WITH HIS SUCCESSOR AS HEAD OF THE STATE AND THREE GRANDCHILDREN.

in August 1870. Later, he was at Sedan as a spectator; was with the Army besieging Paris; and witnessed the proclamation of the German Empire at Versailles. In 1911 he retired. After the outbreak of the Great War—on August 22—he was appointed C.O.C. Eighth Army, then in retreat on the Eastern frontier, with General Ludendorff as Chief of Staff. So it was that he became the Victor of Tannenberg. His later career, as a great leader in the war and as President of the German Republic, need not be discussed here: it is known to the world.

THE DEATH OF FIELD-MARSHAL VON HINDENBURG, THE VICTOR OF TANNENBERG, MOST FAMOUS OF THE GERMAN WAR LEADERS,



A TRIBUTE IN THE BERLIN WORKROOM OF THE LATE PRESIDENT VON HINDENBURG: THE FIELD-MARSHAL'S CHAIR BEARING A WREATH; THE CHANDELIER DRAPED IN BLACK CLOTH.



THE FUNERAL OF PRESIDENT VON HINDENBURG, THE LEADER DESCRIBED BY HERR HITLER AS NOW "AN ETERNAL LORD PROTECTOR OF THE GERMAN PEOPLE AND OF THE GERMAN NATION": TROOPS DRAWN UP AT NEUDECK FOR THE TORCHLIGHT PROCESSION TO TANNENBERG.



RIGHT: TRIBUTES IN THE NEUDECK WORKROOM OF THE LATE PRESIDENT VON HINDENBURG: THE CHAIR IN THE STUDY OF HIS COUNTRY HOUSE WREATHED WITH OAK LEAVES AND OAK LEAVES STROWN ON HIS DESK.

THE FAMILY FUNERAL SERVICE AT FREYSTADT, NEAR NEUDECK: COLONEL OSKAR VON HINDENBURG, THE LATE PRESIDENT'S SON, AND FRAU VON HINDENBURG MET AT THE CHURCH BY THE CLERGY.



HERR HITLER'S VISIT TO NEUDECK WHEN PRESIDENT VON HINDENBURG WAS DYING: THE CHANCELLOR—NOW LEADER AND CHANCELLOR—LEAVING AFTER HAVING EXPRESSED HIS AND THE NATION'S WISHES FOR THE RECOVERY OF THE HEAD OF THE REICH.



HERR HITLER AS LEADER AND CHANCELLOR: THE NEW HEAD OF THE STATE ACKNOWLEDGING THE SALUTE OF THE GUARD OF HONOUR AT THE REICHTAG WHEN HE DELIVERED HIS FUNERAL ORATION.

FOR the most part, the illustrations on this double-page are self-explanatory; but a point or two may be made with regard to certain of them. Herr Hitler flew from Berlin to Marienburg on the morning of August 1, and drove from there to Neudeck, President von Hindenburg's estate in East Prussia. He had left Bayreuth the day before on hearing of the President's critical condition. At the Field-Marshal's bedside, he "cordially expressed his and whole nation's wishes for the recovery of the Head of the Reich." A short talk followed; and then the Chancellor left as the President fell asleep. With regard to the funeral procession, this started from the dead President's country house at Neudeck on the night of Monday, August 6. The coffin was

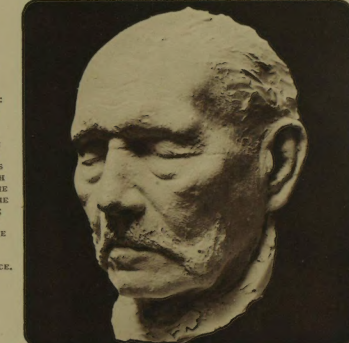
SECOND PRESIDENT OF THE GERMAN REPUBLIC. HONOURED IN DEATH AS IN LIFE: IN BERLIN, AT NEUDECK, AND AT TANNENBERG.



THE FUNERAL OF PRESIDENT VON HINDENBURG: THE COFFIN—COVERED WITH A WAR FLAG AND BEARING THE FIELD-MARSHAL'S HELMET—BEING DRAWN FROM NEUDECK, THE SCENE OF DEATH, TO THE TANNENBERG MEMORIAL, THE PLACE OF BURIAL.



LEFT: TRIBUTES IN THE NEUDECK WORKROOM: A NEARER VIEW OF THE OAK LEAVES ON THE DEAD PRESIDENT'S DESK—WITH SOME OF THE PORTRAITS HE FAVOURED; INCLUDING TWO OF THE FORMER GERMAN CROWN PRINCE.



THE DEATH MASK OF PRESIDENT VON HINDENBURG—THE LEADER HERR HITLER DESCRIBED AS "THE SYMBOL OF THE INDESTRUCTIBLE, EVER-RENEWED VITAL STRENGTH OF THE GERMAN PEOPLE."



HERR HITLER DELIVERING HIS ORATION IN THE TANNENBERG MEMORIAL: THE LEADER AND CHANCELLOR SPEAKING BEFORE THE COFFIN OF THE FORMER PRESIDENT BEFORE ITS REMOVAL TO THE HINDENBURG TOWER.

drawn on a gun-carriage to a spot about a mile east of Neudeck and then taken the rest of the way to Tannenberg by a mechanised battery, escorted by cavalry. The funeral itself took place at Tannenberg on the Tuesday morning. After the service had ended and Herr Hitler had delivered a funeral oration in the centre of the eight-towered Tannenberg Memorial, the coffin was borne into the Hindenburg Tower, there to remain for a fortnight before being taken to the Tower of the War Lords for permanent burial. With regard to this, it should be added that the final interment may be in a simpler resting-place. There was a salute of 101 guns—the farewell to a Prussian King—a salute last heard in 1888. Among the wreaths was one from King George.



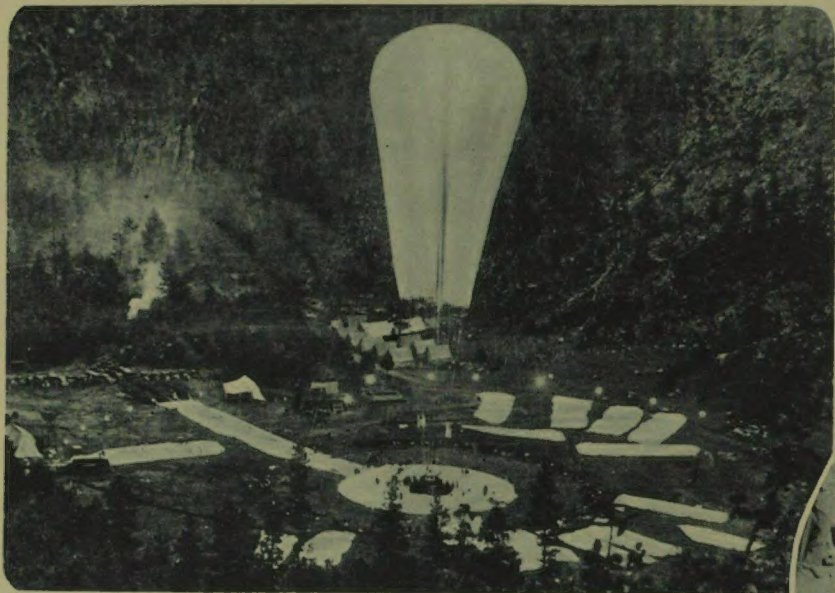
THE VICTOR OF TANNENBERG BURIED IN THE NATIONAL MEMORIAL AT TANNENBERG: THE COFFIN ABOUT TO PASS THROUGH THE GATE FOR THE SERVICE NEAR THE CENTRAL CROSS BEFORE IT WAS BORNE TO THE FELDHERN TUM, WHERE IT WILL REST FOR FOURTEEN DAYS.

A WINDOW ON THE WORLD: NEWS ITEMS OF THE WEEK.



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM:
A FIFTEENTH-CENTURY ITALIAN MARRIAGE COFFER.

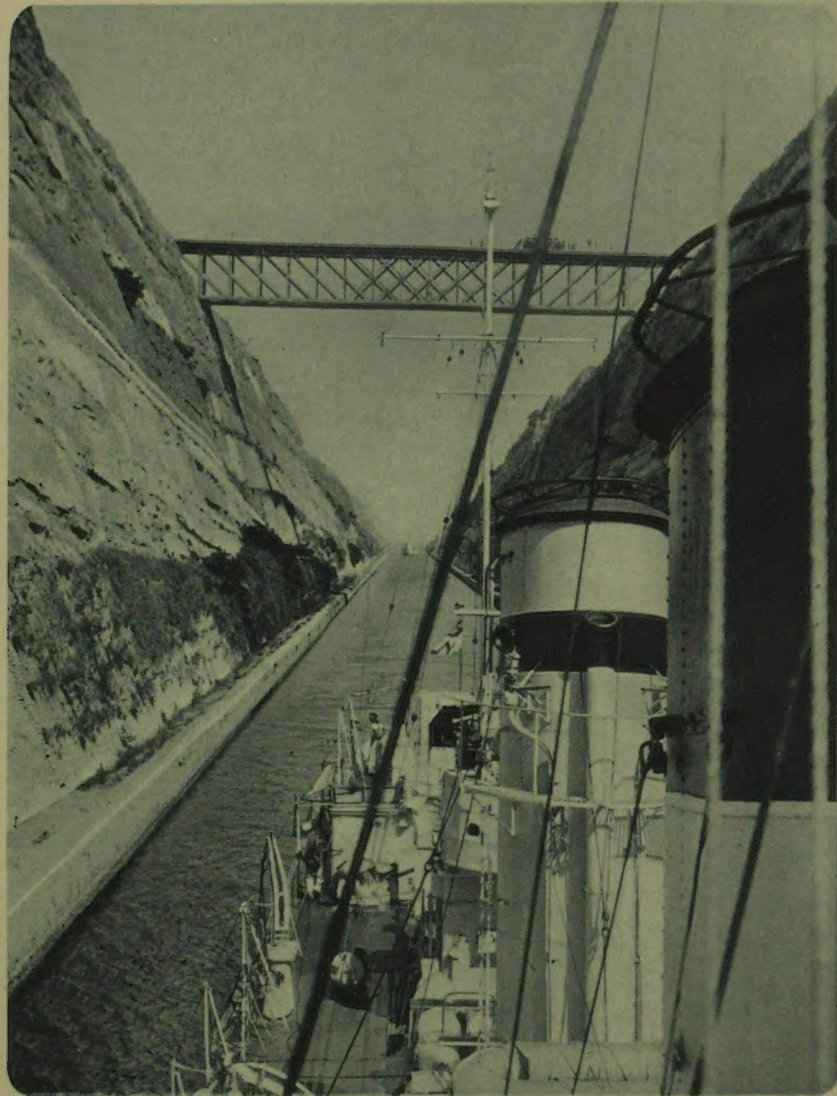
In Italy during the Renaissance it was the custom in every great household on the occasion of a wedding to order a pair of marriage coffers, one for the bridegroom and one for the bride. Many of these have been destroyed; but this fine coffer is not only complete, but has its contemporary stand bearing the (unidentifiable) arms of the owners. The surface is decorated in gilt gesso, and on the front is a procession with bride and bridegroom meeting.



AN ADVENTURE WHICH ENDED IN A FALL FROM THE STRATOSPHERE:
INFLATING THE WORLD'S BIGGEST BALLOON—NEAR RAPID CITY, S. DAKOTA.

Three U.S. Army officers, Major W. E. Kepner and Captains A. W. Stevens and O. A. Anderson, had a wonderful escape from death on July 28, when, after rising 60,000 feet in the stratosphere, their balloon, the largest ever made, tore itself apart and crashed eleven miles to the earth. The men were enclosed in a spherical metal gondola, and all they could

[Continued on right.]



A BRITISH DESTROYER JUST ABLE TO NAVIGATE THE CORINTH CANAL: H.M.S. "DUNCAN" LEADING THE FIRST FLOTILLA, MEDITERRANEAN FLEET, THROUGH THE CANAL.

The First Destroyer Flotilla, Mediterranean Fleet, recently passed through the Corinth Canal, not finding too much space since the canal is only 70 feet broad. For such vessels as can navigate it, it shortens the voyage from the Adriatic to Athens by about two hundred miles. It is four miles long and was opened in 1893. In ancient times the Greeks used to drag their ships across the isthmus by means of rollers. Nero, in A.D. 67, began a canal through it.



THE POPE'S VISIT TO CASTELGANDOLFO: THE FIRST OCCASION ON WHICH
A POPE HAS STAYED OUTSIDE THE VATICAN SINCE 1870.

On August 1 the Pope left the Vatican for the summer residence of Castelgandolfo for a holiday, the first he has had since he became Pope in 1922. His Holiness had arranged, however, to continue granting audiences and doing other work, for thrones were set up indoors and in the courtyard of the Palace. He is seen here at a balcony window. It was the first time a Pope had slept outside the Vatican since 1870.



THE WRECKAGE OF THE LARGEST BALLOON IN THE WORLD AFTER ITS ELEVEN-
MILE CRASH: A MIRACULOUS ESCAPE FOR THREE U.S. ARMY OFFICERS.

do to avert catastrophe was to check the balloon's descent as much as possible, hoping that it would hold together until they were low enough to use their parachutes in safety. While still four miles above the earth they crawled out on to the top of the gondola and waited for the opportunity to jump. Soon the balloon ripped wide open and crumpled the metal gondola beneath it, but all the men jumped and landed safely in a Nebraska field.



TWENTY YEARS AFTER: AUGUST 4, 1914, COMMEMORATED BY THE SCOTS GUARDS
AT THE CHANGING OF THE GUARD—THEIR COLOURS DECORATED WITH
A WREATH.

Great Britain's entry into the war was commemorated on August 4 by the 1st Scots Guards. At the changing of the Guard at St. James's Palace the Colours were decorated with a wreath. Other ceremonies to mark the anniversary included the placing of wreaths on the Cenotaph on behalf of the Canadian Corps, and on behalf of the British Legion in memory of their Canadian comrades. Members of the Old Contemptibles' Association held a church parade.



"BRITANNIA" STILL WINNING RACES AFTER FORTY-ONE YEARS: HIS MAJESTY'S CUTTER, WITH MR. T. B. F. DAVIS'S SCHOONER "WESTWARD" IN THE BACKGROUND, PHOTOGRAPHED FROM THE AIR OFF RYDE.

The King had his first race of the season on "Britannia" on August 3, when the Royal Thames Yacht Club continued their regatta at Ryde in a fine sailing breeze. The grand old cutter, which was built in 1893 and has won more prizes

than any other racing boat, was unlucky not to get a gun that day, since she held the lead for some distance; but at Cowes on August 4 she scored a brilliant victory over the rest of the big class, beating "Astra" by twelve seconds.

THE THREE "NAVY WEEKS."

"Navy Week" began at Chatham, Portsmouth, and Plymouth on August 4. Earl Beatty opened the Portsmouth Week. Speaking from the bows of Nelson's old flagship, the "Victory," he urged that our lack of cruisers is deplorable; and said that it was doubtful if we had enough to safeguard the Empire's trade routes. Meanwhile, the number of visitors to Plymouth on August 4 was so great that extraordinary traffic congestion was caused. The gates at Devonport Dockyard were opened half an hour before the time fixed to cope with the crowd, and within a couple of hours last year's attendance of 3462 for the opening day had been exceeded. Battleships, including H.M.S. "Rodney" and "Barham," and a dozen destroyers and submarines, were open to public inspection, and there were exhibitions of every phase of naval activity. At the same time, at Chatham, cruisers, destroyers, submarines and mine-sweepers, with a monitor and a sloop, were on view; and there were many interesting "side-shows," which included diving displays, demonstrations of the Davis submarine escape apparatus, the firing of torpedoes and depth-charges, and a representation of the attack on Zeebrugge.



NAVY WEEK AT PLYMOUTH: A MODEL OF DRAKE'S FAMOUS "GOLDEN HIND" BESIDE HUGE MODERN WARSHIPS.



NAVY WEEK AT PORTSMOUTH: VISITORS JOINING IN THE SPECIAL SERVICE WHICH WAS CONDUCTED FROM THE POOP OF THE "VICTORY."



NAVY WEEK AT CHATHAM: A DIVING DEMONSTRATION FOR THE BENEFIT OF VISITORS—ONE OF THE MANY INTERESTING "SIDESHOWS."

THE BRITISH EMPIRE GAMES BEGUN.



A CEREMONY AT THE OPENING OF THE EMPIRE GAMES AT THE WHITE CITY: THE RELEASE OF THOUSANDS OF PIGEONS, SYMBOLICAL OF THE DOVE OF PEACE.



THE AQUATIC SIDE OF THE EMPIRE GAMES: THE ENGLISH SWIMMING TEAM PARADING BY THE POOL AT WEMBLEY.



IMPRESSIVE PAGEANTRY AT THE OPENING OF THE GAMES: THE ENGLISH TEAM'S FLAG BEING DIPPED IN SALUTE DURING THE MARCH PAST THE PRESIDENT.

The opening of the British Empire Games at the White City on August 4 was made the occasion of a fine display of pageantry. Massed bands of H.M. Brigade of Guards, playing "Light of Foot," headed the parade of competitors into the Stadium. The large Canadian team followed, dressed in maroon; next the little contingents from Australia and Bermuda, and two men from British Guiana with the famous negro runner, Phil Edwards, carrying their banner. The Indians came next, in Cambridge blue turbans and blazers, with Jamaica and Newfoundland in white behind. New Zealand, in black, were headed by J. E. Lovelock, the famous mile runner. Northern Ireland, Scotland, Wales, and England brought up the procession. Lord Lonsdale, President of the Empire Games Federation, called for messages from the King and the Prince of Wales to be read. When the Games were declared open, three pigeons—one red, one white, and one blue—were released from a basket on the rostrum, and, simultaneously, over 40,000 others, which had been in baskets surrounding the arena, were released by attendants. These were racing pigeons from all parts of the British Isles.

THE CREATION OF A MILITARY AEROPLANE—A LONG AND COMPLEX TASK.

Drawn by our Special Artist, G. H. Davis, from information supplied by Messrs. Hawker Aircraft, Ltd., Vickers (Aviation), Ltd., and by permission of the Air Ministry.

1. THE AIR STAFF OUTLINES ITS REQUIREMENTS FOR A NEW TYPE OF AIRCRAFT. THE AIR MEMBER FOR SUPPLY PREPARES A SPECIFICATION & THE CONTRACTS DEPARTMENT SENDS OUT ENQUIRIES.
2. INDIVIDUAL DESIGNING FIRMS NEXT DRAW UP THEIR PROPOSALS.
3. TESTS OF SCALE MODELS ARE MADE IN THE WIND TUNNEL TO CHECK PREDICTIONS OF PERFORMANCE & THEN THE DESIGN IS SUBMITTED TO THE AIR MINISTRY WHO SELECT COMPETITIVE TENDERS.
4. GENERALLY, ONE MACHINE IS ORDERED FROM EACH SELECTED FIRM & THERE NOW FOLLOWS THE PREPARATION OF DETAILED DRAWINGS—PROBABLY OVER THREE THOUSAND FOR EACH TYPE.
5. EACH CONSTRUCTING FIRM PREPARES A FULL SCALE "MOCK UP" MADE OF WOOD & CARDBOARD FROM WHICH THE CORRECT POSITIONING OF EQUIPMENT ETC. IS CHECKED.
6. BEFORE CONSTRUCTION IS FINALLY UNDERTAKEN, SPECIMEN MEMBERS, SPARS, RIBS, ETC., ARE TESTED TO DESTRUCTION.
7. JIGS, TOOLS & COMPONENTS ARE MADE & SPECIALISED FITTINGS COLLECTED READY FOR THE COMMENCEMENT OF CONSTRUCTION.
8. NOW COMES THE CONSTRUCTION & THE GENERAL ASSEMBLY OF THE MANY PARTS INTO THE COMPLETED AIRCRAFT, EVERY PART BEING SUBJECT TO SCRUTINY BY THE AERONAUTICAL INSPECTION DEPARTMENT.
9. NEXT THE COMPLETE AIRCRAFT IS CAREFULLY WEIGHED, & ITS CENTRE OF GRAVITY IS DETERMINED.
10. THE AIRCRAFT IS NEXT SUBJECTED TO THE CONTRACTORS' TRIALS, WHICH EMBRACE GENERAL HANDLING, STABILITY, CONTROL, CLIMB, SPEED, TAKE-OFF & LANDING.
11. ON THE SATISFACTORY CONCLUSION OF ITS TRIAL FLIGHTS, THE CONTRACTOR HANDS THE NEW AIRCRAFT OVER TO THE DEPARTMENT OF SUPPLY & RESEARCH FOR FURTHER EXTENDED TRIALS AT ONE OF THE R.A.F. EXPERIMENTAL STATIONS & FOR USE WITH A SERVICE SQUADRON.
12. IF THE DESIGN IS SELECTED FOR SERVICE USE A DEVELOPMENT ORDER IS PLACED FOR A CERTAIN NUMBER OF THESE MACHINES FOR INTENSIVE USE BY AN R.A.F. SQUADRON. FINALLY, IF THE TYPE PROVES SATISFACTORY, PRODUCTION IN QUANTITIES IS DECIDED UPON.

FULL REPORTS ARE MADE AFTER EACH TRIAL BY THE CONTRACTOR'S TEST PILOT.

G. H. DAVIS 1934

THE BIRTH OF A HAWKER "HART": AN R.A.F. DAY BOMBER FROM CONCEPTION TO COMPLETION.

Now that the Royal Air Force is being strengthened by forty-one squadrons in the next five years, those who think that, given the necessary money, it is an easy matter to design and build numbers of new fighting and bombing machines at a moment's notice may be reminded that the conception and production of a machine suitable for its special job and in advance of foreign design are processes that are necessarily long and complex; and a military aeroplane gets out of date as quickly as a motor-car. This page shows but a few of the more important steps

that have to be undertaken, and illustrates the birth of the Hawker "Hart"—one of the most successful types of its class yet produced. Variations of this type form the mounts for the majority of our day-bomber, two-seater fighter, and general purposes squadrons to-day. On occasion, too, fighting aircraft are selected from a successful and outstanding "P.V." machine; that is, a design produced as a private venture by a constructor and submitted to the Air Ministry for trial on the "sale or return" principle.—[Copyright Reserved.]

BIG GAME FISHING IN MADEIRA:

THRILLING SPORT IN A TROPICAL SEA, WHICH MAY INCLUDE THE HARPOONING OF A 1300-LB. RAY.

By RALEIGH W. KROHN.

OF all the Atlantic islands, Madeira is surely one of the most beautiful and romantic. Officially discovered by the Portuguese in 1419, there are numerous legends indicating that its existence was suspected considerably before that date, and it is not unlikely that it inspired the tales of the "Hesperides," or Fortunate Isles, of mythical times. Of immediate interest to that happy band of sportsmen, the world-wide brotherhood of sea-anglers, is that portion of the blue Atlantic which surrounds this rocky isle—blue as only a tropical sea can be—stretching shimmering and unbroken to the horizon, and bounded to the east by the grim though beautiful crags of the Deserta Islands, eighteen miles away.

The sea presents an eternal mystery, hardly probed as yet by the puny efforts of mankind, and surely nowhere more than here. Take up an Admiralty chart, and you will find soundings of 1700 fathoms (10,000 ft.) only a few miles off shore. There is very little shallow water and the sea-bottom falls away steeply into the abyss to depths that have never yet been charted. When you know this, you will realise that the possibilities are immense, and that you may catch anything from a dolphin, a tuna, or a swordfish to a giant ray or a killer whale. Generally speaking, Madeira is a wonderful place for sporting fishing. The fish are not so numerous that you need only cast your line to slaughter, nor so few that you need ever come home empty-handed, provided always that you have due regard for seasons and have local knowledge and experience at your disposal. The summer months are undoubtedly the best, and our summer is a long one: say, April to October. From November to March you may still fish, but the weather is fickle, and to anyone contemplating a fishing holiday in Madeira I should recommend avoiding this time of year, as it is even chances that you will not get your money's worth and be disappointed.

Not the least charm of fishing in these waters lies in the stage scenery, as it were. Madeira is always beautiful, but never more so than from the sea, where the vision is bounded by the rugged contours of the coast, the ever-changing coloration of the cliffs, the great peaks fading into the cloud armies as they drift over the island, and far away the Desertas, blue in the distant haze, or coral pink in the sunset glow. Undoubtedly the best sport to be had is that of trolling from a motor-boat along the coast: a variety of fish may thus be caught. The commonest of these is that sporting fighter, the barracouta. He seems to favour boisterous water off headlands, and there is one favourite spot of his where you will find him at almost any time—a narrow strait between the Lighthouse Island and the eastern promontory, where the opposing currents meet in a mad tumble of froth and spray. Averaging 6 to 10 lb. in weight, a catch of twenty or so is by no means uncommon, and with luck you may hook a big fellow of as much as 20 to 25 lb. weight. They are voracious feeders when hungry, and not infrequently it happens that, with three lines out, fish will strike on all three lines at once.

Next in order of coastal fishes to be caught trolling is the marbled sea-perch. You must gaff him good and strong if you don't want to lose him, for he tips the scale at 12 to 15 lb., and comes in thrashing his powerful tail in a last effort to escape. He not infrequently throws

salmon." The latter are great fighters and run from small weights to 15 or 20 lb. The "dourado," or, to give him his English name, the small speckled dolphin (not the true dolphin), is one of the most

beautiful of fishes and a king among fighters.

And now we come to the all-absorbing question of tunny, that great traveller of the deep. There are at least six or seven different varieties to be found in these waters, from the 800-lb. monsters, like those caught off Scarborough, to a small coastal variety of about 15 lb. One of the smaller 15-lb. varieties, the serralha, is not infrequently to be caught trolling a few fathoms off the coast. He is shaped like a torpedo and behaves like a projectile. Unlike some fish, he seems to realise that death lurks on the surface, and, when hooked, he makes for the deep with a rush that brings a scream from your reel. Of his size there is no fish for finer sport with rod and tackle. As already stated, the depths here are prodigious, and the most usual manner of fishing for tunny among the local fishermen is with hand-lines baited with mackerel, at depths from 100 to 200 fathoms. I hooked my last tunny at a depth of 1000 ft., and there was another 2000 ft. of depth below him.

With all respect to the devotees of the rod, there is no small thrill about hooking one of these monsters on a hand-line. I shall always remember my first tunny. We were five miles out over a depth of 500 fathoms; a lazy sun-

of him. Not a large one, as they go, but . . . my first tunny.

It is not always a tunny that comes up from the abyss. Occasionally it is a swordfish, or some form of deep-sea shark, or even one of those queer monsters, the saw-fish. There is a fishing-boat here that still has the broken-off sword of a swordfish permanently protruding inwards from its timbers, where it remained when the great fish charged the boat in a last desperate bid for its life. A grim tale is told of a man who went forth to fish for tunny. He was ill-advised enough momentarily to tie the line around his waist. Somewhere far down in the deeps something large caught the dim glimmer of his bait and took it with a rush. For once the fishes scored a kill. "The fish recovered from the bite, the man it was that died."

The tunny have one great enemy that frequents these waters—the great orca gladiator, or killer-whale. These terrifying monsters run to 30 or 40 ft. in length, and have the reputation of being the fiercest thing that swims in all the Seven Seas. The mere passage of some of these fish through these waters is said to clear them of tunny for days or even weeks to come. Their cohorts have been known to surround the tunny in their legions and the massacre that follows is like the slaughter of wolves among a flock of sheep. And now for the cream of adventures—the capture of the giant ray. You will find them in the warm summer seas of June, July, and August, basking on the surface close in shore, in the sheltered waters under the cliffs of the south coast.

July 17 sees us purring eastwards from Funchal Bay. It is a warm, sultry day, and the sun beats down from a cloudless sky on to a sea with hardly a ripple. We are cleared for action, ropes and tackle lie ready coiled, and the gleaming harpoons, sharpened to razor edge and carefully oiled, lie ready to hand—and last but not least the 12-ft. killing lance, like some great assegai, is placed in readiness. We are but twenty minutes out of port when

first we sight him, close in shore, a monstrous black shadow, terrifying and sinister, half the length of our launch. Occasionally he breaks the surface and a giant fluke momentarily appears, the water creaming away from its powerful, knife-like thrust.

We have perfected our technique, and we approach him at full speed. With hands palsied with excitement I seize the harpoon and scramble into the bows. We are on him . . . and with the strength born of intense excitement I hurl the harpoon as he turns to dive. He swirls into the depths and for a breathless split second we know not whether it has got him. Next instant the rope screams overboard like a live thing, and we know that he's on—coil after coil whips out and smokes over the gunwale, till the full sixty fathoms are out, and the launch shudders as she takes the strain. No human sinews could withstand the strain of holding that mighty force—close on three-quarters of a ton of fighting cartilage and sinews, concentrated in a propulsive surface of fifty square feet or so.

For the next four hours we are towed backwards and forwards while the great fish fights for its life, and it is long before our efforts to shorten rope are of any avail. Inch by hard-won inch we shorten rope till our hands are blistered and the sweat runs off us as off galley slaves. It has taken us five hours to get him near the surface, and now the great, bat-like monster becomes visible circling about below us, churning the water with his immensely powerful flukes. A small company of brightly-striped pilot fish flicker nervously back and forth about him, and two great parasites, the remora or sucker-fish, each three feet long, are clearly seen adhering to his back.

The water boils and a great fluke cuts the water like a knife, to submerge again in a swirl of foam. Finally, we



THE GIANT RAY BEING HAULED UP THE BEACH AT FUNCHAL, MADEIRA: A WONDERFUL CATCH MADE JUST OFF SHORE.

shiny day with only a slight, oily swell: my two companions, hard-bitten salts, old in the art of slaying tunny; their tales, told to the incessant smoking of black cigarettes, would fill a book, and two hours of their sing-song voices, coupled with the warmth of the sun, began to induce something approaching slumber. Then it came—a great shuddering pull from the depths. In a trice all was action and excitement, and pandemonium filled the air. "Keep his head up, Senhor!", "Pull your damndest!", "Don't let him run . . .!" For the next twenty minutes—or was it



A GIANT RAY (*DICEBOBATHIS GIORNAE*) HARPOONED IN FUNCHAL BAY, MADEIRA, BY MR. R. W. KROHN (RIGHT): A MONSTER DEVIL-FISH WEIGHING 1320 LB. AND HAVING A WING-SPAN OF 14 FT. 6 IN.

In his article on this page, Mr. R. W. Krohn vividly describes the joys of big game fishing off Madeira; and, in particular, the catching of this giant ray on a harpoon after a five-hour struggle.



THE OTHER SIDE OF THE GIANT RAY, WITH ITS WING-SPAN, OR BREADTH, OF 14 FT. 6 IN.: A FISH THAT WAS ACCOMPANIED BY SEVERAL PILOT-FISH AND TWO LARGE SUCKER-FISH, WHICH ONLY LEFT WHEN THE MONSTER DIED.

Our readers will recall the photographs of even bigger rays caught in the Arabian Sea and off New Jersey published respectively in our issues of November 25 and December 2 last.

up his last meal, when caught—more often than not a partially digested swallow-tailed wrasse, one of the most beautiful of smaller fishes. Among other fish which may occasionally be caught trolling are several small varieties of the tunny tribe, coryphenes or "dourados," and a very fine fish which has been referred to as the "bastard

hours?—I hauled away at that line, while my muscles ached as though they would crack. At long last the great torpedo shape became dimly visible near the surface, circling silvery below, to be finally brought alongside, gaffed, and heaved into the boat. . . . There he lay, fresh from the deep, magnificent in his coat of silver mail—160 lb.

seize our opportunity and give him the *coup de grâce*—a deadly thrust with the 12-foot killing lance, and the end is near. He is now in the Funchal Museum, their largest specimen and a record for these waters—14 ft. 6 in. from wing-tip to wing-tip, and 1320 lb. in weight. Yes, there are worse places than Madeira for fishing.

BIG GAME FISHING IN MADEIRA: FROM BARRACOUTA TO GIANT RAY.



THE 1320-LB. RAY HARPOONED BY MR. KROHN TOWING A 30-FT. MOTOR-LAUNCH AT ABOUT THREE MILES AN HOUR: A PHASE OF THE FIVE-HOUR STRUGGLE NEEDED TO KILL THE MONSTER.



THE DEATH STRUGGLES OF THE GIANT RAY, SECURELY HARPOONED; WITH ONE FIN CLEAVING THE WATER: A PHOTOGRAPH SHOWING HOW SURPRISINGLY CLOSE IN-SHORE THE GREAT FISH WAS CAUGHT.



A "PATUDO" TUNNY (*THYNNUS ABESUS*) HOOKED AT A DEPTH OF 1000 FEET OFF MADEIRA: A CATCH WEIGHING 160 LB.



THE TRUE DOLPHIN (*DELPHINUS DELPHIS*) HARPOONED BY MR. KROHN OFF FUNCHAL, AND WEIGHING 91 LB.



A SMALL SPECKLED DOLPHIN (*CORYPHÆNA EQUITETIS*) OF 20 LB. WEIGHT: A BEAUTIFUL FISH AND A KING AMONG FIGHTERS.



THE FRUITS OF THREE HOURS' WORK IN A FISHERMAN'S PARADISE: A GOOD CATCH OFF MADEIRA—MOSTLY BARRACOUTA, EASILY RECOGNISED BY THEIR LONG THIN SHAPE.



A MARBLED SEA-PERCH; A SMALL BARRACOUTA; AND A SMALL SPECIES OF TUNNY (LEFT TO RIGHT): A FAIR SAMPLE OF THE WONDERFUL VARIETY OF SPORT TO BE OBTAINED OFF FUNCHAL.

In his interesting article on the opposite page, Mr. R. W. Krohn describes the joys of big game fishing off Madeira, culminating in an account of the capture of a 1320-lb. ray. He makes it clear, too, that excellent sport awaits those for whom this is game too big; and writes: "Undoubtedly the best sport to be had is that of trolling from a motor-boat along the coast: a variety of fish may thus be caught, using a spinner or lure garnished with as many hooks as you like. The commonest of these is that sporting fighter the barracouta . . . averaging six

to ten pounds in weight." Mr. Krohn enumerates, too, the marbled sea-perch, "an ugly customer who comes in with his mouth gaping wide and turning spiral somersaults in the water"; small varieties of tunny; the "bastard salmon," "with his silver sides flashing bravely"; and the small speckled dolphin, "whose upper half, including the great dorsal fin, is of the most vivid electric blue, shot with gold; and he is peppered with numerous small spots or specks, which give him his name." All these varieties of fish may be caught trolling off Madeira.

BOOKS OF THE DAY.

TO discuss the possibility of future war is not necessarily the mark of a warmonger. Such discussions, in fact, usually arise from pacific motives, for to visualise a potential danger is the first essential to its prevention. The real warmonger works in secret and keeps his mouth shut until his plans are complete. Seekers of peace should remember that there is in every land a war party, which thinks in terms of conquest, though the rest of their compatriots may be amiable and charming people in private life. If we as a nation, therefore, wish to keep the world's peace, we must be strong enough to make the aggressor think twice before he attacks us.

Such is the moral conveyed, for the British Commonwealth in general and South Africa in particular, in "THE YELLOW MAN LOOKS ON." Being the Story of the Anglo-Dutch Conflict in Southern Africa and Its Interest for the Peoples of Asia. By Hedley A. Chilvers. With a Foreword by Sir Abe Bailey, Bt. (Cassell; 7s. 6d.). "This book," says the author, "is a record of a hundred years of strife—written in the cause of peace. It attempts to state the case for a permanent peace as between British and Dutch in Southern Africa; and . . . to submit an overwhelming argument for a peace based on mutual recognition of rights." The nature of that "argument" emerges fully towards the close, but it is briefly indicated at the outset by Sir Abe Bailey. "I have fought racialism strenuously," he writes, "in Parliament and Press, realising that it can only bring material and moral disaster to the people of the Union, perhaps even death to the nation. . . . Death may come to Southern Africa, taking a long view, through a land-hungry nation such as the Japanese." Sir Abe Bailey scouts the idea that Manchukuo, or even Australia (with its droughts that render much of its territory infertile), could "solve Japan's tremendous population problem." He believes that Japanese militarists have their eye on South Africa. "These ideas," he continues, "are in the realm of contingency. They may never eventuate; but they should certainly never be overlooked. . . . One can only hope that the blessing of peace and the folly of war will become more apparent to international statesmen as time goes on."

Thus, while the bulk of Mr. Chilvers's book is a rapid outline of South African history from 1816 till to-day, told in lively, anecdotal style, the crux of his argument, with its grave warning, is reached in the two last chapters, entitled respectively, "The Yellow Man Looks at Africa," and "The Japanese Scheme of World Conquest." Here he touches on the question of sea power, and the relative values of Hong Kong and Singapore as naval bases, with reasons for preferring Hong Kong. If South Africa cuts adrift from the Empire, he points out, it may forfeit the right of protection by the British Navy. Finally, the gist of his book, I think, is contained in the following passage: "Assume now that the Japanese navy, with the advantage of proximity to its own bases, decided to risk a general engagement with the British fleet, a battle to the finish. If, as a result of Mr. MacDonald's disarmament policy, the weakened British fleet were defeated and destroyed, then obviously the whole of the British trade afloat and her territorial possessions in the East would be at the mercy of the victors. The fate of Australia might then be decided by the peace terms; or . . . the Japanese might land troops in Australia, and subsequently in Southern Africa, where they would seize regions eminently suitable for Japanese settlement." Then follows a significant suggestion: "The United States, with her great powers of trade boycott, is a vital restraint on a potentially belligerent Japan. The Japanese would hesitate to risk a war in which Britain and the United States were allied against them."

By his verse epilogue—an obviously sincere prayer for peace—Mr. Chilvers makes it quite evident that the purpose of his book is not provocative. He has merely drawn attention to a conceivable peril, against which it is the duty of our statesmen to guard. I think we may absolve the kindly Japanese race, as a whole, from any aggressive and violent intentions; but, unfortunately, as suggested above, the kindest of races may occasionally be dominated by a war party and "led like sheep to the slaughter,"

either of other people or of themselves. It looks as if Japan's neighbours in the world—that is, the other Powers—may eventually have to decide whether their admiration of her arts and her national character is such that they will voluntarily agree to allot her "a place in the sun"; or whether they will dispute her claim by force. The former course would, perhaps, in the long run, prove the wiser alternative; though dignity might demand that it should come as a magnanimous gesture of the strong rather than as a concession offered by the weak from motives of expediency.

There is no hint of aggressive militarism in a book that discloses both the charm and energy of the Japanese people, and gives an intimate picture of domestic, social, and commercial life among them—namely, "THE NINE MAGAZINES OF KODANSHA." The Autobiography of a Japanese publisher. By Seiji Noma, Proprietor of the Dai Nippon Yubenkai Kodansha, and President of the



HERR WILLI MERKL,
THE LEADER.

VICTIMS OF THE "MOUNTAIN OF HORROR":
MEMBERS OF THE GERMAN NANGA PARBAT
EXPEDITION WHO LOST
THEIR LIVES.

Tragedy overtook the German Himalayan Expedition which was trying to scale Nanga Parbat, the "Mountain of Horror" (26,629 ft.), in the Kashmir Himalaya. Three German members of the Expedition, including the leader, Herr Merkl, were surprised by a terrific blizzard while making a final assault on the summit on July 8, and lost their lives. Several native porters also died. In spite of heroic efforts, the attempts of those in Camp 4 to rescue their comrades were in vain. Further photographs are on following pages.



DR. ULRICH WIELAND.



DR. WELZENBACH.

Hochi Newspaper Company, Tokyo. With twenty-five illustrations and a Coloured Plate (Methuen; 10s. 6d.). The coloured plate, reproduced on the wrapper, represents the cover designs of the nine magazines issued by the author's firm, including *The King*, which, it is claimed, "in proportion to the number of people speaking the language, is probably the most widely-read magazine in the world." The story of its origin has a special interest for English readers. "The only objection (*i.e.*, to the title) was that it was a foreign term, but the very fact that it was an English word made it possible as a magazine name of universal appeal. . . . Besides, it was one of those thoroughly Japanized English words known to every person and regarded as a modern colloquialism; admitted into our best dictionaries. Strange as it may seem to English-speaking people, we liked the word more for its sound than for what it connoted." It speaks volumes for the strength and resilience of the Japanese character that "The King" was founded only a year after the great earthquake of 1923, of which, incidentally, Mr. Noma gives some vivid glimpses from his own experiences.

In connection with this particular publication, again, the author expresses certain journalistic principles, which readers of *The Illustrated London News* will doubtless endorse. "The home," he writes, "was the target we aimed

at, so the *King* was made up of materials fit for home reading—the kind of matter which any member of the household could read aloud without embarrassment in the presence of any other member, whether child or grandmother, widow or spinster. In its editing, the *King* embodied the highest skill that we had attained. . . . Good editing must embrace that sense of completeness or harmony which gives one a satisfying feeling at first glance. . . . Almost everything depends on how the material is arranged. This art, experience alone can teach." Elsewhere in the book is further evidence of conformity with the best British traditions in publishing. "Whenever we were about to launch a new venture, the first question was whether this thing was moral in its tendency, that is, whether it was going to do good to the world. . . . Nothing is more important in business than 'push,' and we cannot push with all our might unless we are armed with moral conviction. If, in war, victory is on the side of the biggest battalions, success in business is on the side of morality, plus intrepidity and enterprise."

Mr. Seiji Noma himself confesses to a "deplorably limited" knowledge of English, and his reminiscences have been Anglicised for him by a Japanese friend, Mr. Shunkichi Akimoto, a well-known writer both for the English and vernacular Press in Japan. Another link between the autobiographer and the British reading public is a preface by Mr. J. W. Robertson Scott, of *The Countryman*, who draws some interesting comparisons between British and Japanese "Napoleons" of the Press: "Newnes," he writes, "was a pioneer and a more prudent person than the earlier Noma. Northcliffe, whom I also knew, liked being a politician as well as a publisher. But in courage, originality, and candour, in large ideas, in vitality, in accomplishment and in worth, Noma is eclipsed by neither of these other big publisher N's. And he really has cared for popular education. . . . This book of his is Japan. During my four-and-a-half years in the Far East I continually and desperately asked—in vain—for just such an unveiling of the life and character of a modern Japanese. . . . There could not be a franker autobiography. And along with his engaging egotism there are his modesties. A rich man so free from illusion and so humble is rare."

With personal memories of Japanese literary friendships, it is painful to me to realise that there are influences at work, in Japan or elsewhere, making for dissensions and possible conflict with a nation that possesses the attractive qualities constantly exemplified in this book—a nation, moreover, that is in many respects so much akin, morally and intellectually, to our own. I do not know how far Mr. Noma's own opinions may be representative, but it is pleasant to find that he at least is no warmonger. "A nationalist in the highest sense of the term," he argues, "must combine the rôle of internationalist, and it is wrong to think of the two as anti-

pathetic or contradictory. If I say I am ambitious to promote the solidarity and prosperity of the various Oriental nations and at the same time to advance mutual understanding and co-operation between East and West, as well as to enhance the prestige and prosperity of my own fatherland, I hope there is no inconsistency in my aim. It seems to me that this is the best and truest way to fulfil my destiny as a citizen of this world. One need not be a lop-sided chauvinist to prove one's loyalty to one's country, nor need one be a denationalised cosmopolitan to be a champion of world peace and of international amity." Are not these words singularly in keeping with the spirit of the *Pax Britannica*?

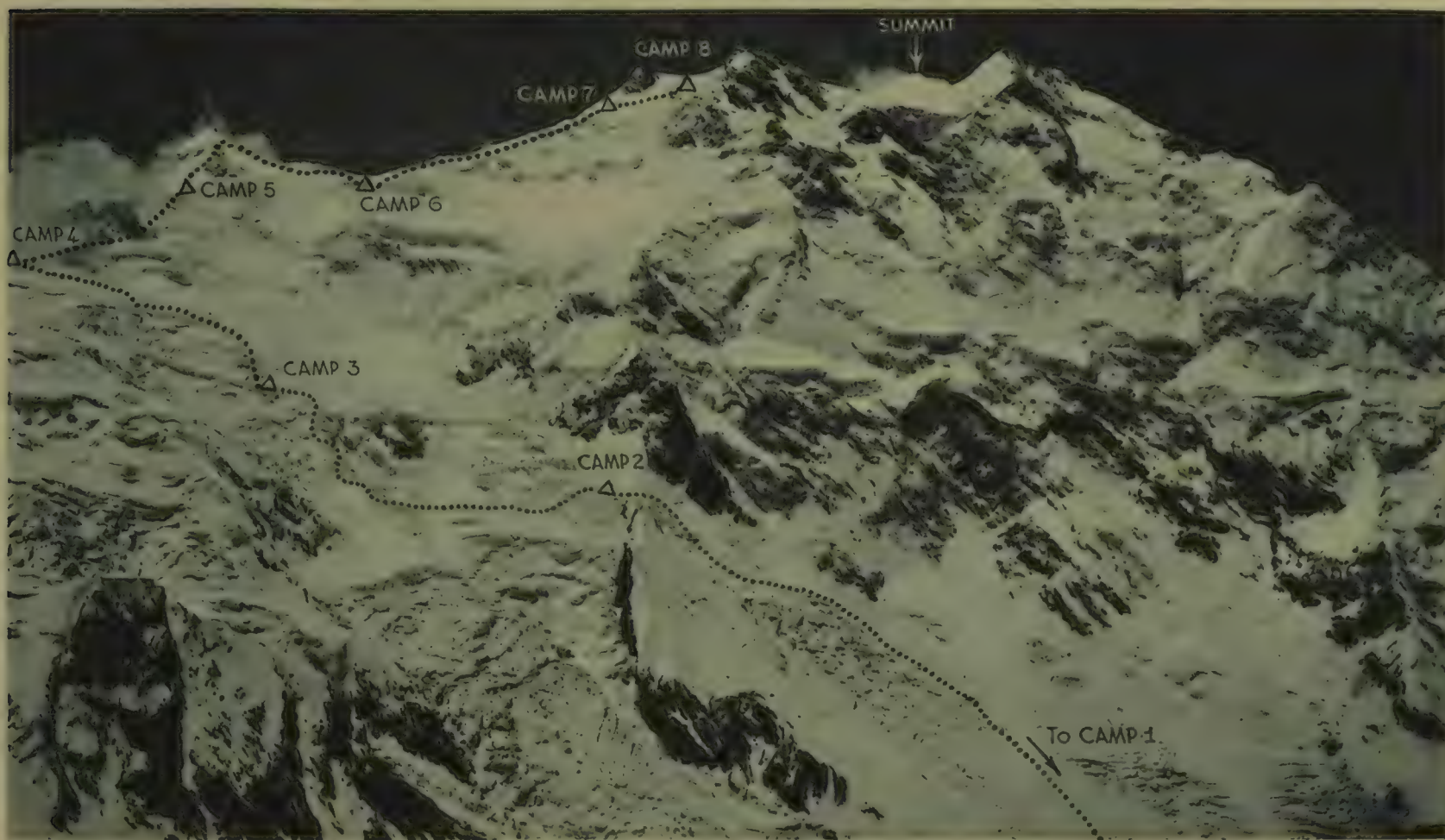
Readers interested in the Far East must also be advised of three other notable books much varied in their appeal—"RED ROAD THROUGH ASIA." By Bosworth Goldman. Illustrated (Methuen; 12s. 6d.); "THROUGH DEEP DEFILES TO TIBETAN UPLANDS." The Travels of a Naturalist from the Irrawaddy to the Yangtse. By Herbert Stevens. With Photographs and a Map (Witherby; 10s. 6d.); and "TRAVELS OF A CHINESE POET." Tu Fu, Guest of Rivers and Lakes. A.D. 712-770. By Florence Ayscough. Vol. II., A.D. 759-770. With Etchings by Lucille Douglass (Cape; 21s.). With these works I hope to deal in the near future.

C. E. B.

THE "MOUNTAIN OF HORROR" CLAIMS MORE VICTIMS: NANGA PARBAT.



A PANORAMA OF MT. NANGA PARBAT; SHOWING THE CAMPS ESTABLISHED BY THE GERMAN EXPEDITION THAT ENDED IN DISASTER: A PEAK STILL UNSCALED AND REPUTED THE HARDEST IN THE WORLD TO CLIMB.



THE GREAT BLOCK OF NANGA PARBAT IN THE KASHMIR HIMALAYA; ITS SUMMIT BEHIND THE PEAK ON THE RIGHT: A PHOTOGRAPH SHOWING THE APPROACH; CAMP 6, WHERE HERR MERKL DIED; AND THE SLOPE ABOVE IT, ON WHICH HERREN WIELAND AND WELZENBACH LOST THEIR LIVES.

The German Himalayan Expedition to climb Nanga Parbat, in the Kashmir Himalaya, met with disaster in the middle of July, its leader, Herr Willi Merkl, two other prominent members, Herren Wieland and Welzenbach, and a number of native porters losing their lives. The tragedy occurred when Camp 8, the highest point reached, had been established at a height of nearly 23,000 feet in full view of the summit. Five members of the party—Herr Merkl, Dr. Wieland, Dr. Welzenbach, Herr Schneider, and Herr Aschenbrenner—had, with

several porters, reached this point on July 7, and were preparing for the final assault on the summit on the following day. Then the weather broke and a terrible blizzard forced the climbers to turn back and made the return journey exceedingly dangerous. Herren Schneider and Aschenbrenner went on ahead and succeeded in reaching Camp 4, a temporary base, in safety; but the others were delayed. All the camps above Camp 4 were blown away, and, with the bad weather continuing, it was impossible for those in Camp 4 to bring help.



THE ASCENT OF NANGA PARBAT, THE "MOUNTAIN OF HORROR": WILD FORMATIONS OF ROCK AND SNOW ON THE RAKHIOT GLACIER—THE PATH THAT THE EXPEDITION TOOK BETWEEN CAMPS 1 AND 4.

The German Himalayan Expedition which ended in tragedy on the upper slopes of Nanga Parbat was led by Herr Willi Merkl, a Munich railway official. The Expedition was organised by the German railways and paid for by subscriptions from railwaymen. Herr Merkl had been the leader of the German attempt

on Nanga Parbat in 1932, when storms forced the climbers to abandon the assault at a height only slightly less than that reached on the last occasion. Only once before had an attempt to climb the peak been made—in 1895, when the famous mountaineer Mr. A. F. Mummery led an expedition, and lost his life.



THE TERRIBLE SNOWSCAPES OF NANGA PARBAT, REPUTED THE MOST DIFFICULT PEAK IN THE WORLD TO CLIMB: MEMBERS OF THE ILL-FATED GERMAN EXPEDITION, ROPED TOGETHER, CROSSING A CREVASSE 18,000 FEET UP.

As mentioned on an earlier page, Herr Merkl, with Dr. Wieland, Dr. Welzenbach, and several porters, was overtaken by a terrific snowstorm when at Camp 8, on July 8, and was forced to turn back. Dr. Wieland died before reaching Camp 7; but Herr Merkl struggled on to Camp 6, and there, according to a

porter who accomplished the descent, sheltered in an ice-hole for some days, huddled up against another porter for warmth. Although without food and very weak, Herr Merkl was still alive on July 14; but soon all hope of saving him had to be abandoned, since the atrocious weather made rescue impossible.

STAGES IN THE GALLANT ATTEMPT ON NANGA PARBAT: AN ILL-FATED EXPEDITION.



CAMP 3 OF THE NANGA PARBAT EXPEDITION AMID DEEP POWDER-SNOW, 19,000 FEET ABOVE SEA-LEVEL: AN INSTANCE OF THE COMPARATIVE COMFORT AND SECURITY OF THE LOWER CAMPS.



THE BASE CAMP OF THE EXPEDITION AT 12,600 FEET; WHERE DEEP SNOW HAD TO BE DUG AWAY TO MAKE ROOM FOR THE TENTS.

The German Himalayan Expedition, which ended so tragically on July 8 and following days, made their approach from the north-east, which is believed to be the only possible way. It was said that the disaster (which is described on earlier pages) might have been avoided if the Expedition had been equipped with perfect receiving-sets. The wireless station at Poona had issued a special warning on July 7 forecasting bad weather over Nanga Parbat, and if the



CAMP 2, ESTABLISHED AT A HEIGHT OF 16,700 FEET ON NANGA PARBAT: A HALTING-PLACE ON THE RAKHIOT GLACIER, NEARLY 10,000 FEET BELOW THE SUMMIT.



LADEN PORTERS STRUGGLING UP THE RAKHIOT GLACIER TO CAMP 3: GOING WHICH, THOUGH ARDUOUS, WAS EASY COMPARED WITH THAT HIGHER UP.

climbers had received it they might have been able to return. Their receiving-set, however, had apparently been out of order since June 25, and their only method of communication with the outside world was by runners. The summit of Nanga Parbat (26,629 feet) is only 2500 feet lower than Everest, and is 1216 feet higher than Kamet, the loftiest peak yet climbed by man. It is reputed to be the hardest mountain in the world to climb.



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THE COLOURED HULLS OF THE BIG CLASS: JOCKEYING FOR THE START IN A RACE GIVEN BY THE ROYAL YACHT SQUADRON AT COWES—A PICTURE OF MARINE PAGEANTRY.

The Royal Yacht Squadron gave its Regatta at Cowes this year on August 7, 8, 9 and 10; and visitors to the Solent had the opportunity then of seeing the big racing yachts in action during the most famous of all yachting weeks. This year the yachts of the 23-metre or "J" class present an even brighter scene than usual, for their hulls are painted in distinctive colours, following the custom of sailing-boats of smaller classes.

This practice is not only ornamental, but has the advantage of making the boats more easily identified when the numbers on their sails cannot be seen; for the general adoption of the Bermudian rig by the big cutters has rendered them otherwise difficult to distinguish at a distance. His Majesty's famous cutter "Britannia," with more than 450 prizes to her credit, retains the black hull she has had almost from time immemorial, and the schooner

"Westward" is still white. "Candida" is also white, but with a grey mast and boot-top, and "Velsheda" has a bright red boot-top under her white sides. "Shamrock," now owned and sailed by Mr. C. R. Fairey, is appropriately painted R.A.F. blue; and "Astra," whose record this year is second only to "Endeavour's," is jade green. The royal blue of "Endeavour" was not, of course, seen at Cowes, since she had already

sailed for the United States to challenge for the "America's" Cup. The painting shows the big craft jockeying for position while waiting for the starting gun. The starting line is defined between the mark-boat flying the Red Ensign on the extreme right of the picture and the triangular marks on the flagstaff and roof of the Royal Yacht Squadron buildings in the centre. In the left background is H.M. yacht "Victoria and Albert."

FROM THE PAINT BY C. E. TURNER.



THE FOURTH CENTENARY OF THE DISCOVERY OF CANADA: JACQUES CARTIER (RIGHT CENTRE, WITH SPEAR) LANDING WITH HIS FRENCH COLONISTS ON THE BANKS OF THE ST. LAWRENCE—AN ILLUSTRATION FROM A CONTEMPORARY ATLAS.

As mentioned in our issue of July 14, France and Canada are this year celebrating the fourth centenary of Jacques Cartier's landing in Canada in 1534 and also his arrival there with a band of French colonists in 1542. This beautiful map is the work of a contemporary artist, and represents the latter event—Cartier with his band after landing at Charlesbourg-Royal, some miles upstream from the site of Quebec. The explorer, in striking attitude with spear in hand,

stands between the group of colonists and a native tribe clad in skins. The map comes from the Vallard atlas, now in the Huntington Library, California, and was painted in 1546, only a few years after the historic incident it records. It was the first French attempt to establish a colony in Canada, the expedition being led by the sire de Roberval with Cartier as Captain-General and pilot. The attempt, like several that followed it, met with little success.

LEVIATHAN.

BEING AN APPRECIATION OF

"THE LOCH NESS MONSTER AND OTHERS": By LT.-COMDR. R. T. GOULD.*

(PUBLISHED BY BLES.)

THE Loch Ness Monster, though its vogue has waned of late, has created extraordinary, and, for the most part, satirical, interest, not only in England but all over the world. It was "copy" of the first magnitude in our own Press; and for some weeks it predominated over all other items of English news in Continental papers, amusing some of our neighbours by the revelation of an unsuspected vein of credulity in the phlegmatic British. Commander Gould's monograph is the first serious attempt to examine the evidence as a whole and in an unbiassed spirit. In our opinion, his investigations and conclusions are worthy of the most serious attention. His name will not be unknown to readers of this journal, which has already illustrated some of the evidence collected by him (see particularly our issue of Jan. 13, 1934). He was qualified for the task by the interest which he had already shown (in his "The Case for the Sea-Serpent") in the evidence, real or imaginary, for the existence of a marine creature unknown to science and popularly called a sea-serpent. (It is, of course, a tenable view, though we do not agree with it, that this circumstance diminishes rather than increases the weight of Commander Gould's opinion, since it might dispose him to pre-judge the case.) He personally examined, without any of the suggestive arts of the professional reporter, more than fifty witnesses who were in no doubt whatever that they had seen a "monster" of some kind in Loch Ness. Few, if any, of them desired publicity—still less, exposure to ridicule—and none had any possible

and there is nothing inherently incredible in the existence of some very large eel-like creature, or "monster." Why, then, is no specimen known to science? As Commander Gould suggests, we cannot assume that all marine specimens, especially huge ones (which cannot be captured), are obliging enough to float when dead, and then to be cast up at some place where they can be examined by a qualified zoologist before decomposition has made them unrecognisable or insupportable.

The serpent, or monster, therefore does not seem to us inherently incredible, or even very improbable. Even making that concession, however, could it exist in an inland body of fresh water? We

credence, "the readiness is all." Once the idea of a "monster" is mooted, many will see monsters. Honest error frequently arises through the confusion of fact and inference, or cause and effect. It is assumed that spirits are in a room, and that they will rap: there are raps: therefore spirits must have caused them.

These are some, among many, of the pitfalls of credulity; but there is a converse process which may be called the credulousness of incredulity. We refer to that particular attitude of mind which reasons that, because a thing has not been known before, therefore it cannot exist. Knowledge of the possibilities both of error and of fraud very properly incline the scientific mind to extreme caution, but sometimes this caution is undoubtedly carried to a kind of credulous incredulousness. Commander Gould has no difficulty in exposing fallacies in the somewhat pontifical arguments of incredulity addressed to him. He makes a good point of the dogmatic scepticism which surrounded the giant squid, until its existence was incontestably proved in the nineteenth century.

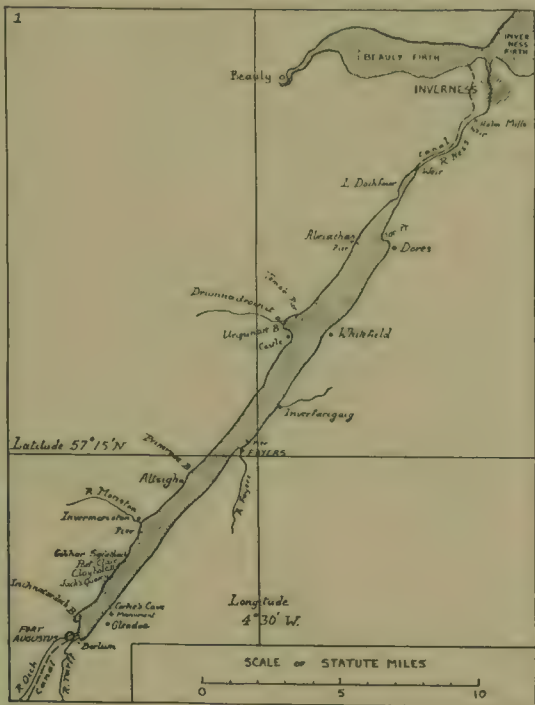
It seems to us that Commander Gould, in his careful, first-hand examination of the copious evidence, has been fully alive to the possibilities of error which we have indicated; and it is impossible not to be impressed by the general conclusion at which he arrives after his very sane weighing of the testimony. He believes it to be established that there is "a living creature, unknown to science" in Loch Ness, and that it may be described approximately as follows: "It has a length of some 45 feet (of which I should be inclined to allot 10 feet to the head and neck, 20 feet to the body, and 15 feet to the tail). The maximum diameter is some 5 feet or less. The neck and tail are tapering, and the latter possibly carries a serrated caudal fin. The head is comparatively small, not much larger than the neck—which

can be elevated to a considerable height above water. The colour of the body, on first emerging, is a dark brown, which may lighten after exposure to strong sunlight. The skin is rough, presenting a granulated (but not scaled) appearance. A small ridge, darker in colour, runs along the crest of the back. The body appears to be very flexible, both laterally and vertically; and can be contorted, at will, into a series of humps. It has at least two, and possibly four, paddles or flippers, probably placed low down on the body—and it appears to be able to use these for progression, to a limited extent, on land." Commander Gould was at one time inclined to think that the "sea-serpent" was a creature which was either a descendant of the Jurassic plesiosaurus, or had evolved along similar lines; he now considers it more probable

that the resemblance to the plesiosaurus—a likeness which undoubtedly exists, if stories of the sea-serpent are to be credited—is accidental. It is remarkable that the descriptions furnished by a number of the Loch Ness witnesses tallied with previous accounts, ranging over a century, of deep-sea "serpents," although the witnesses demonstrably had no knowledge of the prior reports.

Commander Gould examines all the "natural" explanations of the Loch Ness apparition with conspicuous impartiality, and it seems indisputable that none of them fits the facts. Finally, he examines three cases, in 1925, 1928, and 1934, of the stranding of decomposed "sea-serpent" carcasses, and shows that they belonged to known marine species. So it may turn out with the Loch Ness creature, but at present the evidence does not point in that direction.

C. K. A.



THE HAUNT OF THE LOCH NESS "MONSTER": A MAP OF THE LOCH AND THE VICINITY, SHOWING THE CANAL AND THE RIVER LINKING IT WITH INVERNESS FIRTH ON THE NORTH-EAST.

Reproductions from "The Loch Ness Monster."

think that Commander Gould has satisfactorily shown that there is possible access from the sea by the River Ness, when in spate.

So much for the *prima facie* possibilities and probabilities. With regard to the evidence, there are, not only in this but in all matters of fact, certain inveterate weaknesses. (1) Facts may be deliberately falsified or exaggerated. It has never been suggested that all, or any considerable part, of the highly reputable witnesses cited by Commander Gould are deliberately mendacious; nor

is it possible to regard the whole business as a hoax, for it would soon have been exposed. Exaggeration is another matter: it is an incorrigible habit with many people; though they are frequently unaware of it: and we think that Commander Gould hardly makes enough allowance for it, though even so it probably would not affect seriously his main conclusion. (2) Optical illusion is much commoner than is supposed. Refractions of light, angles of vision, defects of eyesight, and chance collocations of objects, frequently produce appearances startlingly different from actuality. Commander Gould gives some interesting examples of these tricks of vision on Loch Ness itself, and makes full allowance for their influence. (3) Accurate observation is extremely rare. Images flash before the eyes before the attention has become properly engaged, and the deficiencies which inevitably result are frequently supplied by imagination or predisposition. Every day in courts of law witnesses to the same incident give, quite honestly, irreconcilable accounts of it: for example, half-a-dozen different witnesses will attribute half-a-dozen different speeds to a motor-car, often ranging from ten to sixty miles an hour! (4) There are two stages in evidence—observing, and reporting what has been observed. They are two different processes, each with its own large possibilities of error. And in the case of Loch Ness, there is a third margin of error—namely, that the accounts of eye-witnesses have frequently been distorted by the Press for their own purposes. (5) There is always the influence of suggestion, or what Commander Gould calls "expectant attention." Very often, in matters of



"Wide-World Magazine."

A MYSTERIOUS DENIZEN OF THE DEEP WASHED ASHORE AT SANTA CRUZ (CALIFORNIA): THE HEAD OF THE CARCASS WHICH WAS IDENTIFIED AT FIRST AS THAT OF A BOTTLE-NOSED WHALE (HYPEROODON), BUT WAS CLASSED LATER AS THAT OF A SPECIMEN OF THE RARE BAIRD'S BEAKED WHALE (BERARDIUS), WHICH MAY HAVE BEEN ARTIFICIALLY MANIPULATED IN ORDER TO ADD TO ITS "MONSTROUS" APPEARANCE.



THE FIRST PHOTOGRAPH TO BE OBTAINED OF THE LOCH NESS "MONSTER": AN UNTOUCHED PRINT FROM THE UNTOUCHED NEGATIVE OBTAINED BY MR. HUGH GRAY NEAR FOYERS ON NOV. 12, 1933, AT A DISTANCE OF ABOUT 200 YARDS.

object to serve in bearing false witness. Commander Gould began his inquiry in the belief that the witnesses had been misled by having seen some identifiable, though unusual, sea-creature, such as a baluga or a giant sturgeon; he was compelled, against his own predisposition, to abandon that view. He seems to us to state the case with the utmost fairness and moderation, and in an admirably judicious spirit. No fair-minded reader—whether or not he is convinced by the general conclusion—will doubt the seriousness of this author's intentions, or will need his assurance that "I have never, in my life, printed a statement which I had not previously done my best to verify, or an opinion which I did not sincerely hold." We must add that Commander Gould writes well, often with wit, and that his argumentation is a model of courtesy.

In attempting to appraise the evidence for any event, especially any extraordinary event, we will do well to consider two questions; first, the inherent probability or possibility of the event, and second, certain constant characteristics of all human evidence.

Again and again there has been abundant—indeed, by ordinary standards of credence, overwhelming—evidence of events which we know quite certainly either did not happen, or could not happen. No "fact" was ever more numerously attested than the passage of a large body of "Russians" through England in the early days of the Great War. He would have been a bold man who, in the sixteenth century, had dismissed as liars or fools the large number of persons who had seen witches riding on broomsticks. Herodotus and many other ancient authors take for granted, as established facts, marvels and portents which we know cannot have occurred. It seems to be generally assumed that the "sea-serpent" belongs to this category of the inherently incredible. This assumption we have never been able to understand. The sea is full of strange creatures in astonishing diversity, and science does not pretend to have classified them all. A visit to any well-stocked aquarium will soon convince us that there are no limits to the imaginable forms of marine life,

* "The Loch Ness Monster and Others." By Lieut.-Commander R. T. Gould, R.N. (Ret.). Illustrated. (Geoffrey Bles; 10s. 6d.).

The World of the Kinema.

By MICHAEL ORME.

JUVENILE SCREEN-STARS.

THE sudden rise to international fame of little Miss Shirley Temple, the five-year-old "star" of the Fox Film Corporation, has caused the old arguments for and against the child artist to crop up again in print and in private. There can be no question as to the drawing power of the clever juvenile or the "cute" baby as far as the general public is concerned; and, be it said, their appeal is by no means limited to the women. Yet it is curious to note how large a proportion of the more critical element amongst film-goers confesses to a certain discomfort in witnessing the exhibitionism of the youthful star. Children in danger, children in distress, children caught up in the emotional conflict of an adult world on the one side, precocity on the other, must be reckoned amongst those

—the mimic—by the natural graces of her youth. It has been said that Shirley looks upon acting as a game; and certainly a spirit of enjoyment, of revelling in her own efforts is the most pleasant part of her equipment. To me, this child is alarmingly sophisticated. She seems to have observed all the tricks of her elders and to be wholly aware of their effect in juvenile replica. Her precocious talent—for talent she undoubtedly possesses—does not seem to spring from any childish aptitude

for make-believe, but from a deliberate imitation of adult terms, occasionally funny and engaging in its miniature version of maturity, but never wholly artless. She would be incredibly coy if her twinkling eyes and dimpling smile were not disarming. Say what you will, however, this diminutive actress is at

present worth her weight in gold. Her films are quite frankly built round her: and here is another point that asserts itself, if not unpleasantly, at least too noticeably in the contemplation of her pictures. I do not enjoy seeing groups of excellent adult artists employed in the obvious construction of a background, or a situation for the glorification of a juvenile star. Yet in the Shirley Temple birthday parties, back-chat and bed-time prattlings are grafted on to the theme so that the "wonder-child" may do her little tap-dances, croon her little songs, display her vivacity and "cuteness" whilst her elders supply the cues. You may retort that this is always the case in the exploitation of the infant prodigy, that

in "Bedtime Story," M. Maurice Chevalier played second fiddle to the baby to whom he extended his bachelor hospitality and whose extremely youthful performance I have already confessed that I enjoyed. The answer is that this was no performance, but an entirely unconscious and, therefore, spontaneous expression of babyhood. Moreover, the tribulations of two helpless males ministering to the needs of a very small child were at least as comic as the child himself and completely within the composition of

turning on the easy tears of childhood and sufficient technique to disguise the machinery. He does what he has been trained to extraordinarily well, and there is no suggestion in his portrayals of youth on parade. Neither is



FAMOUS JUVENILE FILM-STARS—SHIRLEY TEMPLE, THE DAUGHTER OF AN AMERICAN BANK MANAGER, WHO HAS ENJOYED A SUDDEN RISE TO FAME, AND IS NOW IN "BABY, TAKE A BOW"; AND BABY LEROY, WHO IS MOST FAMOUS FOR HIS "PERFORMANCE" IN "BEDTIME STORY," WITH MAURICE CHEVALIER.

aspects of film entertainment that antagonise a great number of discriminating people. But here, as in other matters appertaining to the kinema, there is no laying down a hard and fast rule. Children on the screen have been and will continue to be responsible for pleasurable as well as painful experiences. One has only to recall the debut of Jackie Coogan in Mr. Chaplin's picture "The Kid" to revise any later opinion based on some less fortunate encounter. For there are children and children. Roughly, I think, they fall into three categories—the "cute" baby, the clever mimic, and the born actor—and of these three the second is the least tolerable, though the masses embrace them all, in spirit, with equal ardour.

The baby class can be delightful because to it belongs the complete unconcern of its very tender age. There is no demand here for conscious mimicry. Docility or a jolly response to the director's clicks and clucks do the trick. Jackie Coogan, big-eyed and solemn, trotting patiently at the side of his tatterdemalion foster-father, had scarcely emerged from the baby class when he became a household word. He had no precocity, he had no tricks. The genius of Mr. Chaplin created the atmosphere and the situations. It was enough for little Coogan to preserve that air of baby gravity wherewith he won all hearts. The famous Baby Leroy romps home over a different course. This alert child is one of those comfortable youngsters who look upon everything, from a tubbing to a tumble, as a game. Moreover, he re-acts obligingly to certain sounds, and is just a healthy little animal ready to romp with his grown-up friends, however queer their gambols may seem to him.

Shirley Temple is quite another proposition. This young lady, the daughter of a bank manager, Mr. George F. Temple, has recently demanded and secured a rise of salary from some twenty or thirty pounds a week to two hundred and fifty, and holds a seven years' contract. It will be interesting to watch the development of Shirley. If she proceeds along her present lines I tremble to think of her at twelve years old. For, clever as she is, she is only saved from the more serious defects of category Number Two



A LITTLE FRENCH FILM-ACTRESS WHO HAS WON GREAT POPULARITY IN THIS COUNTRY: PAULETTE ELAMBERT IN "LA MATERNELLE."

the picture. Whatever cues Baby Leroy may have got, they did not emanate from his grown-up colleagues on the screen, but from some unseen quarter.

Coming to the last category—the born actor—I am not altogether certain whether Jackie Cooper's work places him under that heading or whether he is a product of the studios, an observant child who has an intelligent grasp of his job and has profited by experience. For, young as he is—he was born in September, 1923, and made his screen debut under the name of Jackie Leonard—he has had experience. After a singing part in a revue, he became a member of "Our Gang," and proved himself a lively exponent of boyish "toughness." He graduated into stellar parts in the "Skippy" films, and his share in the Wallace Beery picture, "The Champ," established him firmly in the public's affection. A sturdy little chap with the mobile features of a pocket comedian, Jackie Cooper is certainly a sound actor with an amazing aptitude for



AN ENGLISH JUVENILE FILM-STAR OF GREAT PROMISE: NOVA PILBEAM AS SHE APPEARS IN "LITTLE FRIEND," WHICH IS TO BE SHOWN IN LONDON SHORTLY.



JACKIE COOPER: AN AMERICAN JUVENILE FILM-STAR, REMEMBERED, ABOVE ALL, FOR HIS PART IN "THE CHAMP," IN WHICH HE ACTED WITH WALLACE BEERY.

there much indication of personal inspiration. Herein he is outclassed by the French lad, Robert Lynen, whose interpretation of the leading character in "Poil de Carotte" revealed a spark of genius. No doubt as to which category young Lynen belongs. This boy, who comes of artistic stock, and was "discovered" in a secondary school at the age of eleven, had never acted in his life before he created a sensation with his study of sensitive and terrorised childhood, under the direction of M. Julien Duvivier. His second picture, "Le Petit Roi," gave young Lynen little opportunity to prove that "Poil de Carotte" was not merely a flash in the pan, one of those felicitous combinations of part and personality that a fine director turns to good account. But, in my opinion, there are the makings of a great actor in Robert Lynen.

Another French film, "La Maternelle," served to introduce a small girl, Paulette Elambert, who presented a pathetic little waif of the Paris underworld with beautiful simplicity. This may have been a case of clever casting, yet her sincerity, the absence of any tricks or any bid for sympathy, made Paulette's performance ring true. Finally, there is our own juvenile star, whose debut in "Little Friend" has sent paeans of praise echoing through the Press. Nova Pilbeam, at the age of fourteen and, like Robert Lynen, with no acting experience of any kind, is apparently about to set the Thames on fire. Of her I shall have more to say when her first starring vehicle, in which she is "supported" by Matheson Lang and Lydia Sherwood, is shown to the public.



ROBERT LYNEN: A YOUTHFUL FRENCH FILM-STAR WHO GAVE A FINE DISPLAY OF ACTING IN "POIL DE CAROTTE"—A FILM REVIVED RECENTLY AT THE ACADEMY.

**THE NEGLECTED TREASURES OF A BRITISH CROWN COLONY :
SOME OF THE HISTORIC ANTIQUITIES OF CYPRUS,
FOR WHICH AN APPEAL HAS BEEN LAUNCHED.**



ONE OF THE MANY ARCHITECTURAL TREASURES IN DANGER OF DESTRUCTION IN AN ISLAND WHICH IS A BRITISH CROWN COLONY: THE SMALL BYZANTINE CHURCH AT LAMBOUSA, IN CYPRUS. (Photograph by Major V. Seymer.)



ONE OF THE HISTORIC ANTIQUITIES OF CYPRUS FOR WHICH A COMMITTEE, UNDER THE CHAIRMANSHIP OF LORD MERSEY, HAS ISSUED AN APPEAL: THE CHURCH OF ST. GEORGE AT PAPHOS. (Photograph by C. J. P. Cave.)



THE PICTURESQUE CASTLE OF KANTARA: ONE OF THE BUILDINGS ERECTED BY THE MEDIEVAL LINE OF LUSIGNAN PRINCES. (Photograph by Mr. Cave.)



THE BEDESTAN OF NICOSIA: AN IMPOSING VENETIAN EDIFICE, FORMERLY THE ORTHODOX CATHEDRAL. (Photograph by Mr. Cave.)



THE CASTLE AT COLOSSI: A FORMER HOME OF THE KNIGHTS HOSPITALER. (Photograph by Mr. Cave.)



BELLA PAIS: A BEAUTIFUL THIRTEENTH-CENTURY PREMONSTRATENSIAN ABBEY. (Photograph by Major Seymer.)

An appeal for the preservation of the historic antiquities of Cyprus was issued recently over the signature of a committee of highly distinguished persons, including the Archbishop of Canterbury and Lord Mersey, the Chairman. From this appeal, we quote the following passages: "The history of Cyprus stretches back to the earliest past of human civilisation. . . . At Paphos Aphrodite had her earliest shrine, at Salamis Teucer founded the most easterly Greek city; Cæsar gave the island to Ptolemy, Anthony gave it to Cleopatra; and among the names of those who have shared in making its history are Cicero, St. Paul, Harun-al-Raschid, Richard Cœur-de-Lion, and St. Louis. For 300 years after the Crusades a mediæval

line of Lusignan princes built and embellished its magnificent series of military and religious edifices . . . to which the Venetians and Turks added some remarkable fortifications. . . . In Rhodes the Italian Government have transformed a city of dirt and ruin into one of the sights of the East; . . . while in Syria a wise but lavish expenditure by the French yearly discovers, restores, and preserves the famous relics of past ages. Only in Cyprus . . . have the British failed to do their duty." Contributions marked "Cyprus Monuments Fund" may be sent to Lloyds Bank, 6, Pall Mall, S.W.1. We warmly commend the appeal to our readers, so many of whom are interested in archæology.

ICONS IN CYPRUS:

REMARKABLE BYZANTINE
AND POST-BYZANTINE
PAINTINGS DISCOVERED.

THE COURTAULD INSTITUTE OF
ART'S EXPEDITION TO STUDY PAINT-
INGS IN ORTHODOX CHURCHES OF
THE ISLAND.

By D. TALBOT RICE, M.A., Watson
Gordon Professor of the History of Fine
Art at Edinburgh.

Great interest has been stimulated in Cyprus of late by the publication of the report by Sir Charles Peers on the state of the antiquities of the island, and by an appeal based on this report, which has been issued by an eminent committee. The gist of the appeal, with illustrations of certain of the architectural treasures of Cyprus, will be found on another page in this issue. The expedition to the island undertaken by the Courtauld Institute of Art (University of London) devoted itself, for the most part, to the study of Cypriot sacred art in the Byzantine style. A description of its activities here follows.

A GREAT deal has appeared about Cyprus in the Press in the last few months, and we can now hardly fail to realise the importance of this Island, not only as a field for excavation and archaeological research, but also as a centre of mediæval artistic study. Some of the mediæval monuments of Cyprus, such as the great Gothic cathedrals of Famagusta and Nicosia, have, indeed, been known to us for a long time—they and their smaller compeers have been frequently illustrated and fully published. But it is only during the last few years, thanks to the energy and enthusiasm of a few pioneers, that the Byzantine monuments of the Island have begun to receive anything like the attention that they deserve. Mr. W. H. Buckler, of Oxford, has thus published wall-paintings of the fifteenth and following centuries which decorate two delightful village churches high up in the mountains and very difficult of access, while Mr. Rupert Gunnis, the inspector of Ancient Monuments, has in preparation a catalogue of all the mediæval remains—buildings, wall-paintings, sculptures or painted panels, in the Island.

So worthy of study, in the light of information received, did the Byzantine remains seem, that a small expedition was organised this spring by the Courtauld Institute of Art. The aim was to investigate, photograph, and record as much as was possible in a visit which could only be of short duration, and to pay special attention to painting. The expedition was under the direction of the author of this article and, during the first season, work was restricted to the icons or religious panel paintings of the Orthodox churches. To these no attention whatever had ever been given until a year or so ago, when Mr. Gunnis commenced his survey of the mediæval remains.

The material available proved to be extremely rich and of unusual interest. Not only were there preserved under coats of dirt, varnish, and over-painting, icons of the Byzantine



A SINGULARLY FINE EXAMPLE OF THE ART OF THE CYPRIOT ICON-PAINTER; PROBABLY DATING FROM THE SIXTEENTH CENTURY: ONE OF TWO PANELS, EACH DEVOTED TO SIX OF THE APOSTLES, WHICH ARE IN A VILLAGE CHURCH NEAR PAPHOS—THOMAS, BARTHOLOMEW, SIMON, LUKE, JOHN, AND PETER BEING SEEN HERE.

As on quite a number of Cypriot paintings, a shield bearing a western heraldic emblem takes the place of a donor's portrait. Apart from this shield, however, the work is Byzantine in character. It ornaments the church at Emba, a small village near Paphos.

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age of the very finest quality, but there were also discovered a large number of icons of the late fifteenth, the sixteenth, and the seventeenth centuries, which presented an entirely new field in the history of post-Byzantine art. These icons, due mostly to the hands of Cypriot painters, represent subjects or figures usual in Byzantine iconography, in a traditional manner; but they bear in addition the figures of donors, who were either responsible for the production of the pictures during their lives or in whose memory they were painted after their deaths. Many of the panels also bear inscriptions and dates, and the latter are of the first importance, for hitherto dated icons have been few and far between, and in such an art as this, which is of a very conservative character, exact or even approximate dating has often proved well-nigh impossible. Careful comparison of these dated specimens with others which are undated, both in Cyprus and elsewhere, will, it is to be hoped, make possible a far more exact and accurate system of dating for the whole of later and post-Byzantine painting, in the Island, in Greece, in Asia Minor, and, perhaps, even in the Balkans.

The figures of the donors are additionally interesting, for many of them wear western—French, Flemish or Italian—costume. Here again comparative study will enable us to date the examples when actual inscriptions are lacking. But the figures can tell us more than their own dates; they serve to illustrate the closeness of relations between Cyprus and the West at this time and they show us that the fashions of Europe were adopted in far-off colonies and dependencies in the fifteenth and sixteenth centuries just as much as they are to-day. For the donors on the paintings are Cypriots, not Europeans, since the icons were set up in Orthodox, not in Catholic, churches.

It is clear that certain other paintings in the Island were executed for Latin churches. One, the large panel bearing the Madonna and Child with eight scenes on either side, has the inscriptions which accompany the scenes in Latin while a fine triptych now in a small village church not far from, Larnaca had originally an ornamental Gothic projection at the

top of each leaf, far more suggestive of a Latin altarpiece than of a Byzantine icon, though the painting itself is in the Byzantine manner. Such Latin paintings must be before 1571, when Cyprus became a part of the Turkish empire and when the Latin churches were turned into mosques. But the large Madonna and Child would seem, on stylistic grounds, to be as early as the late fourteenth or early fifteenth century.

A number of the less usual of these icons and paintings are illustrated here and opposite for the first time. Many others were photographed and examined this spring, but their full study will only be completed next year, when the author and Mr. Gunnis hope to finish the work on the painted panels, necessarily slow, since a large number of the examples are preserved in far-distant churches, while others have to be carefully cleaned before the picture can be seen. Detailed examination of the wall-paintings is at present beyond the scope of the expedition.



WESTERN COSTUMES IN A SIXTEENTH-CENTURY CYPRIOT MEMORIAL ICON: AN EXAMPLE WITH THE VIRGIN AND CHILD AND ST. JOHN IN THE BYZANTINE TRADITION, WHILE THE COSTUMES OF THE DONORS RECALL THOSE OF EARLY SIXTEENTH-CENTURY FRANCE.

Unfortunately, the exact date of this icon is missing, as the inscription is only partially preserved, but there can be little doubt that it is sixteenth-century work. It is preserved in the church of the monastery of Kutzovento.

A FINE ICON OF THE BEST LATE-BYZANTINE WORKMANSHIP, BUT OF UNUSUAL FORM; DATED 1356: A COMPOSITION SHOWING CHRIST PANTOCRATOR; THE ARCHANGELS MICHAEL AND GABRIEL; THE DONOR AND HIS WIFE; AND (AT THE BOTTOM) THE PRINCESS MARIA.

Above is seen Christ Pantocrator, the Creator of All; below Him are the two archangels; below them are the donors of the icon, Manuel the lay-preacher and his wife, Euphemia. Then comes the Princess Maria. The icon is of unusual form, being 2½ metres high and 30 cm. wide. Before it was cleaned, it was completely obscured by a thick layer of dirt and varnish. It is now preserved in the Church of Chrysolaniotissa, Nicosia.

ICONS IN CYPRUS: BYZANTINE IN STYLE; BUT WITH DONORS IN WESTERN COSTUME.



A BEAUTIFUL PANEL IN A BYZANTINE, RATHER THAN A CYPRIOT, STYLE: CHRIST WITH THE VIRGIN AND ST. JOHN THE BAPTIST; SS. PETER AND PAUL; AND (BELOW) OTHER SAINTS.



ONE OF THE FINEST SPECIMENS OF POST-BYZANTINE PAINTING—LATE FIFTEENTH OR EARLY SIXTEENTH CENTURY: A SUPERB ICON OF THE ASCENSION OF OUR LORD; IN THE CHURCH OF AGIOS CASSIANOS, NICOSIA.



AN ICON IN WHICH THE SACRED PERSONS ARE BYZANTINE, BUT THE DONORS WEAR WESTERN COSTUME: ANOTHER TREASURE OF THE CHURCH OF AGIOS CASSIANOS, NICOSIA; DATED 1529.

The aim of the Courtauld Institute's Expedition (as noted in the article on the opposite page) was to investigate, photograph, and record Byzantine remains and to pay special attention to paintings. The first of the paintings reproduced on this page, it will be noted, is on a panel which is the shape of a door. On the extreme right of the figures at the bottom of it is seen Saint Marina—a figure well known in the Orthodox, though not



A TYPICAL CYPRIOT MEMORIAL ICON: ST. NICHOLAS REPRESENTED IN THE BYZANTINE TRADITION; THOUGH THE THREE DONORS (AT THE FOOT) WEAR FLEMISH COSTUME OF THE EARLY SIXTEENTH CENTURY.

in the Latin Church. The superb icon of the Ascension of Our Lord was revealed by the cleaners' skill, for when it was discovered, practically nothing was visible. The style recalls that of the paintings of the Pantanassa at Mistra, which are dated to about 1428. In the icon of the Virgin and the Child, the Holy Personages are in the Byzantine style, while the donors wear western Gothic costume and the church is in the Italian Gothic style.

THE WATERY PLAYGROUND OF ENGLAND: THE BROADS—

PHOTOGRAPHS BY H. F. LOW

THE Broads—in Norfolk and Suffolk, but mainly in the former county—are a series of extensive lakes, connected up by some 200 miles of navigable water-way, whose principal rivers are the Yare, the Bure, and the Waveney, with their tributaries, the Ant and Thurne. The great attraction of the Broads and rivers is that there is always sufficient water to sail in; the fall does not affect them seriously. Many other rivers run so low as to leave craft stranded on the mud-flats; but on the Broads this only takes place on Breydon Water, and then only if the vessel is outside the marked channel. Anyone who is familiar with Holland will be struck, when visiting the Broads, by the resemblance between Dutch scenery and that which there meets the eye—

(Continued on right.)



PLACID WROXHAM BROAD, PERHAPS THE BEST-KNOWN IN NORFOLK, SOME EIGHT MILES FROM NORWICH—SEEN FROM THE AIR: A FINE EXPANSE OF WATER SURROUNDED BY WOODED HILL-SLOPES.



ONE OF THE MOST ATTRACTIVE OF THE SMALLER BROADS: RANWORTH BROAD SEEN FROM THE AIR—A BEAUTIFUL SHEET OF WATER IN THE MIDST OF MARSHES, BESIDE A VILLAGE WITH A FAMOUS CHURCH VISIBLE FOR MANY MILES.

about the silting-up of the wide estuary. The sluggish streams which remained after the bulk of the water had disappeared were unable to sweep away the obstructions at their common mouth. The formation of the Yare Spit across the common mouth—moving the outlet of the three principal rivers of this area, the Bure, the Yare, and the Waveney, southwards until arrested by the cliffs of Gorleston—has determined the present character of the rivers and of the land through which they flow. In some places where alluvium has wholly or partly cut off sections of a river course, lagoons of varying size and depth have formed in the lateral valleys. These lagoons are known as Broads. All that remains of this inland sea are three rivers—widening here and

"LAGOONS" WITH THE SAFEST OF HOLIDAY YACHTING.

NORFOLK AND NORWICH ARBO CLUB.



A SPOT WELL KNOWN TO VISITORS TO THE NORFOLK BROADS: POTTER HEIGHAM SEEN FROM THE AIR; WITH ITS TWO BRIDGES OVER THE RIVER THURNE; AND A WINDMILL IN THE DISTANCE.

there into Broads—wending their way with many a turn to the sea at the narrow bottle-neck entrance to Yarmouth haven. The two southern rivers, the Yare and the Waveney, before being met by the Bure (or North River) join and widen out into Breydon Water, the remnant of the huge estuary over which the longships of the Romans plied, between Venta Icenorum (Caister St. Edmunds) and Burgh Castle. What nature has taken away in the form of water she has replaced unstintingly with beauty of land—shape and form. The alluvial deposits which have been laid down through all the ages are now a level meadow-land of field and fen. Through this unsequestered wilderness of flower and sedge, the slow rivers thread their way to the sea."



SALHOUSE BROAD, ON THE BURE, SEEN FROM THE AIR; WITH HOVEYTON GREAT BROAD ON THE OTHER SIDE OF THE RIVER: A STRETCH OF WATER IN THE HEART OF A REED-THATCHING DISTRICT, WITH SMILING MEADOWS RUNNING DOWN TO ITS EDGE.

with its dykes and numerous windmills. The Broads district may be said to lie between the sea beaches of Lowestoft and Yarmouth, and between Wroxham and Norwich. Near the sea the country is perfectly flat, but in the upper reaches high and well-wooded ground is encountered; and on the Yare, near Norwich, the scenery bears a strong resemblance to that of Taplow and Maidenhead, on the Thames. The following description of the Broads is quoted from that contributed by Captain E. A. Humphrey Fenn to "Norfolk Broads: Holidays Afloat": "The Broads," we read, "were once a vast arm of the sea. The change has been caused by the southward trend of the sea-tides of the east coast, which has brought

(Continued in centre.)

THE WORLD OF SCIENCE.

THE "DUTCHMAN'S PIPE."

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

A FEW days ago my neighbour's gardener brought round to me a strange-looking flower which he called the "Dutchman's Pipe." He wanted me, if I could, to tell him something about it, for he knew it only by this name, and was puzzled by its extraordinary shape. Having seen the plant from which he plucked

grown in gardens, where it is esteemed as a climber, or for covering bowers. The coloration of the flower does not catch the eye, being of an "old gold" hue, with dark brownish purple veinings; while the unripened buds are roughly heart-shaped and green. It is, perhaps, the flower which should be taken as representing one of the most generalised form to be found in the whole tribe. For the petals are of a quite "standard" type, inasmuch as they are all alike, and symmetrically disposed around the circular mouth of a long tube, directed upwards, then turning sharply downwards, and expanding to form a large closed chamber, at the bottom of which are to be found the stigma and the short anthers closely embracing it, as may be seen in the section of the flower shown in Fig. 1 on the left. On the right, the curious shape of the flower will be seen, from which the name "Dutchman's Pipe" has been bestowed. The simplest of the modifications of this "regular" type of flower is seen in the flower of *A. clematilis*, our "birth-wort," which, as I have said, though now regarded as a native plant, may yet really have been introduced into the "physick-gardens" of the old monasteries, from the Continent. The fact that it is so often found in the neighbourhood of the ruins of old abbeys lends support to this view.

But be this as it may. In the flower of *clematilis* it will be found that the lowermost of the petals have been produced to form a sort of elongated "sugar-scoop," while the upper petals have disappeared. In *A. cordata* this "scoop" has been, as it were, splayed out at its base, while the rest of the petal has been produced into a long, curved spike. In *A. galeata* (Fig. 2) we find another modification; wherein this lower petal has a very narrow scoop-shape or trough-shape, while the rest, instead of forming a spike, is widened out into a great, tongue-shaped platform, to serve as an "alighting-board" for insects, while the upper petals have fused to form a hood, or pent-house, over the trough. Furthermore, it will be noticed that the base of the flower has been enlarged to form a great balloon-like chamber. One might add dozens of similar variations on this type. But let us take instead the strikingly different flower of *A. goldiana*, an African species from Old Calabar. This takes the form (Fig. 3) of an enormous bowl—formed of three fused petals—so as to enclose a large cavity. Externally this bowl is green, with purple veins, while the inside is purple, spotted with yellow. The terminal chamber is elongated and horizontal in position.

If the photograph of our garden "Dutchman's Pipe" (*A. siphon*) be compared with the hooded aristolochia (*A. galeata*) (Fig. 2) on the one hand, and the bowl-shaped *goldiana* on the other, their

singularities of shape are more easily interpreted. By a very small effort of the imagination one can see how the fused and saucer-shaped petals of *siphon* become transformed into the bowl of *goldiana*. But without the aid of the help given by the sugar-scoop of *A. clematilis* and other intermediate links, furnished by innumerable other species, it is not so easy to visualise the steps which led, at last, to the flower of the hooded *aristolochia*.

The facts concerning the flowers of this tribe lose their interest, and all their value, if set down as so many instances of "Design." But they assume a very different value when we regard them as so many evidences of some subtle powers of reciprocating adjustment to external and internal stimuli, whereby the several parts of the organism—plant or animal—



1. A SPRAY OF THE "DUTCHMAN'S PIPE" (*ARISTOLOCHIA SIPHON*): A NORTH AMERICAN CLIMBING PLANT WITH FLOWERS OF OLD GOLD VEINED WITH BROWN; WITH A FLOWER SEEN IN SECTION (X) TO SHOW THE TUBE IN WHICH INSECTS ARE CONFINED UNTIL THE POLLEN IS RELEASED FROM THE ANTHERS ATTACHED TO THE STIGMA (SEEN AT THE BOTTOM OF THE CHAMBER).

The "Dutchman's Pipe" is grown in English gardens. As with other members of the *Aristolochia* family, the insects, after being lured into the terminal chamber of the flower, are held prisoner there for two or three days by stiff hairs. The bodies of the prisoners, thoroughly dusted with pollen, are finally released by the shrivelling-up of the hairs—to visit other flowers and, perhaps, fertilise them.

it, earlier in the year, I knew it to be an *Aristolochia*, and was therefore glad to see the flower to enable me to name it. To be quite sure that there should be no mistake, for I could find no figure of it in any of my books, I took it up to the Natural History Museum, where I was shown a huge portfolio of great coloured plates, numbering nearly 200, of the flowers of as many different species. And they set me gasping with amazement, so strange, and often fantastic, were they in the matter of shape, while their range in size was scarcely less surprising. It was a bewildering array to choose from, for I could find space here for no more than two, for comparison with my flower—*Aristolochia siphon*. The two on which my choice ultimately fell will bear me out as to the wide range these flowers display in the matter of their shape.

I had never before had occasion to examine any members of this strange family—allied to the Pitcher-plants—and was therefore not prepared to find how extensive was their geographical range, which has, doubtless, an important bearing on this great diversity of form and size to which I have just alluded. Let me, then, say something of this first; beginning with our own native plant, the "birth-wort" (*Aristolochia clematilis*), though it is possibly, after all, an alien introduced from the Continent by the old gardeners of the monasteries. Its flower might well serve as a standard of comparison between those others to which I have referred, for it shows us the incipient stages of many strange developments. Where was the original home of the "birth-worts" we do not know, nor by what agencies were they enabled to spread, literally from China to Peru, as well as into Africa, burgeoning out into new types, some of them climbers, as their range extended.

One of the best-known members of this tribe is perhaps the North American *Aristolochia siphon*, the "Dutchman's Pipe," shown in the accompanying illustration (Fig. 1), for this is the species most commonly



2. A REMARKABLE SOUTH AMERICAN *ARISTOLOCHIA* WHICH EXHIBITS CURIOUS "CONVENIENCES" FOR THE BENEFIT OF VISITING INSECTS: THE SO-CALLED HOODED *ARISTOLOCHIA*, WHEREIN THE LOWER PETAL HAS BECOME IMMENSELY ENLARGED TO FORM AN ALIGHTING PLATFORM, AND THE UPPER PETALS ARE FUSED TO FORM A HOOD, OR PENT-HOUSE, OVER THE ENTRANCE TO THE TUBE LEADING TO THE LARGE BALLOON-LIKE CHAMBER.



3. AN EXTRAVAGANT *ARISTOLOCHIA* FROM AFRICA: A FLOWER THAT HAS TAKEN THE FORM OF AN ENORMOUS BOWL; GREEN WITH PURPLE VEINS ON THE OUTSIDE AND PURPLE WITH YELLOW SPOTS INSIDE.

are "licked into shape" for the more efficient performance of the functions of life. The "sugar-scoop" petal of *A. clematilis* and the broad platform of *galeata* are both alighting platforms for insects. The striking contrasts they present in the matter of their form, we may surmise, are due to the different response made by the two plants to similar stimuli. The same is true of the hood of *galeata*. Until more is known of the external environment of the remarkable African *goldiana* it would be dangerous even to hazard a guess as to the agencies which have brought about its enormous bowl-shaped corolla.

These strange flowers give forth an odour that seems far from pleasant to our nostrils, though it is strangely fascinating to carrion-loving flies which thereby are lured down the long tube into the great terminal chamber containing the pollen-bearing anthers and the stigma. Here they remain prisoners for two or three days. For the tunnel down which they pass has its walls beset by stiff hairs, pointing backwards, and thus allowing of free entrance, but making escape impossible. During this time of duration the anthers ripen and shed their pollen, with which the bodies of the prisoners become thoroughly dusted. Then the barricade is removed by the shrivelling up of the hairs, and the little midges escape, to make their way, as quickly as possible, to another flower, for the sake of the pollen to be found there. And this time some, at least, will enter a flower in which the anthers are not ripe, but in which the stigma is ready for fertilisation. This is effected by the invaders bearing the necessary pollen.

RECENT HAPPENINGS BY PHOTOGRAPHY:



BREAKER OF THE ENGLISH GLIDING ALTITUDE RECORD: MR. PHILIP WILLS.

An official British gliding altitude record was set up by Mr. P. A. Wills while he was taking part in the inaugural meeting of the National Gliding Centre on Sutton Bank, near Thirsk, on August 5. He reached a height of 6000 ft. above sea-level, beating his own previous record of 4600 ft.



BREAKER OF THE ENGLISH GLIDING DISTANCE RECORD: MR. G. E. COLLINS WITH HIS MACHINE.

A new British gliding record was set up by Mr. G. E. Collins, of the London Gliding Club, on August 5, during a flight from Dunstable Downs to Wells-next-the-Sea, near Hunstanton, a distance of 95 miles. He rose to a height of 4000 ft., and maintained this practically throughout his 3½ hours in the air. On arrival at Wells, he performed a loop before landing on the beach. Mr. Collins has never piloted an aeroplane.

EVENTS & PERSONALITIES OF THE WEEK.



THE LATE MR. HERMANN GLAUERT, F.R.S.: A GREAT EXPERT IN AERODYNAMICS.

Principal Scientific Officer at the Royal Aircraft Establishment at Farnborough. Killed, aged forty-one, while walking on Fleet Common, Hants, on August 4, when struck by a piece of debris which had been hurled by an explosion 80 yards away where Royal Engineers were blowing up the stump of a tree.



THE FIRST TUNNY OF THE SEASON AT SCARBOROUGH: A 600-LB. FISH CAUGHT BY SIR J. HEWITT (LEFT).

The first tunny to be caught this season at Scarborough on rod and line was landed on August 5 by Sir Joseph Hewitt, of Cris Thorpe Manor, near Filey. With his sister, Miss Winifred Hewitt (centre), he went out on the night of August 4 in the steam drifter "Silver Line," and returned with this monster, which weighs about 600 lb.—much more than the great sea-bass also shown on this page.



THE MINISTER OF TRANSPORT PERSONALLY INVESTIGATES OUR TRAFFIC PROBLEMS: MR. HORE-BELISHA ON THE KINGSTON BY-PASS.

The Minister of Transport, in pursuance of his policy of investigating traffic problems for himself, spent some time on August Bank Holiday on arterial roads south of London. Cyclists' conduct, it is understood, provoked his criticism. Parties of them riding four, and even five abreast, caused the Minister to comment on their lack of appreciation of the menace they were to their own safety and that of others.



A BLACK SEA-BASS CAUGHT OFF THE CALIFORNIAN COAST: A 422-LB. MONSTER OF "TUNNY" SIZE.

This wonderful catch, made off Catalina Island, California, gave the angler a good 55-minute tussle before being brought to gaff. It weighs 422 lb. The giant sea-bass is of the same family as the familiar bass of British waters, which occurs in large shoals near the coast and reaches a length of three feet. In all but size the two species have almost identical characteristics.



A NEW "TEMPLE" OF THE CULT OF THE SUN-BATH AND AQUATIC RECREATION: SOUTHPORT'S IMPRESSIVE SWIMMING-POOL, OPENED RECENTLY.

In spite of a capricious climate, year by year the outdoor sports number new devotees in England. The recent Bank Holiday was remarkable for this, and, regardless of grey skies in some districts, bathing-places and holiday resorts great and small through the length and breadth of the country were thronged. Local authorities are showing themselves increasingly ready to provide amenities for such healthy recreation, and Southport, it will be seen, is not backward.



THE DUKE OF YORK (WITH ARM BANDAGED) SAYING GOOD-BYE TO THE BOYS OF HIS CAMP, WHICH HE IS UNABLE TO ATTEND.

The boys of the Duke of York's camp assembled at the Royal Mews, Buckingham Palace, on August 4 before their departure for Southwold. The Duke of York, who had his left arm in a sling, addressed the boys and told them that he would not be able to attend the camp that year on account of the state of his health. After a speech by Captain Paterson, the Camp Chief, three cheers were given for the Duke of York.

BLIND HARBOUR-ENTRANCE.



THE MARCHESE MARCONI'S NEW DEVICE FOR NAVIGATING SHIPS BY WIRELESS IN THE WORST CONDITIONS OF VISIBILITY: THE INVENTOR (RIGHT) DEMONSTRATING IT ON BOARD HIS "ELETTRA."



THE MARCHESE MARCONI'S YACHT "ELETTRA" GIVING A DEMONSTRATION OF HIS LATEST INVENTION: THE YACHT BEING ACCURATELY STEERED BY ULTRA-SHORT WIRELESS WAVES ISSUING FROM THE SHORE.



THE "MARCONI BLIND HARBOUR-ENTRANCE DEVICE": THE ULTRA-SHORT WIRELESS WAVE APPARATUS, WHICH CAN NAVIGATE SHIPS MILES AWAY, SET UP ON THE ROOF OF A HOTEL FOR OFFICIAL EXPERIMENTS.

The Marchese Marconi gave a practical demonstration of his new triumph, the "Marconi blind harbour-entrance device," at Santa Margherita Ligure, near Genoa, on July 30. A large gathering of distinguished Italian and English visitors witnessed the trials. The invention enables a ship to be navigated in the worst possible conditions of visibility, such as thick fog, and to enter even the narrowest harbour with safety. It is worked with ultra-short wireless waves, which, emanating from the shore, communicate with the chart-room on board the ship and indicate the correct course by sounds from a loud-speaker and by the movement of a needle across a dial. The transmitter operates on a wave-length of about 60 cm., and is apparently free from all interference from external sources such as atmospherics, rain, fog, or electrical or magnetic storms. At the trials on July 30, the Marchese's yacht "Elettra," subjected to this blind steering from a point on shore ten miles away, successfully passed exactly half-way between two buoys, representing a harbour mouth, moored about ninety yards apart.

THE AUSTRIAN CRISIS.

By the end of July the Austrian Government had succeeded in getting the Nazi rising in the provinces thoroughly under control. The worst disturbances took place in Styria and Carinthia, where the insurgents were well supplied with machine-guns and casualties were heavy on both sides. A large number of Nazi prisoners was taken—such as those shown in one of our photographs—and numbers of fugitives took refuge across the Yugoslav border, where most of them were taken to concentration camps. The hardest fighting in Carinthia took place round Klagenfurt and Villach, the two chief towns of the Province, and there was also much guerilla warfare in country districts. In some small towns the Nazis only continued their resistance through ignorance of the failure of a general insurrection. Two of our photographs illustrate a skirmish at Lavamund, a railway station held by Nazis on the Yugoslav frontier, where the Government troops were hindered by the fear of stray bullets landing across the border.—On July 28 the body of Herr Dollfuss was buried, in accordance with his wish, in the cemetery at Hietzing, Vienna.



THE ABORTIVE NAZI INSURRECTION IN AUSTRIA: GOVERNMENT TROOPS MAKING A BAYONET CHARGE ON THE STATION AT LAVAMUND, CARINTHIA, ON THE YUGOSLAVIAN BORDER, WHERE NAZIS WERE MAKING A LAST STAND.



NAZI INSURGENTS CAPTURED IN THE RAILWAY STATION AT LAVAMUND, CARINTHIA, WHICH GOVERNMENT TROOPS TOOK BY ASSAULT: THE END OF A PHASE OF GUERILLA WARFARE WHICH LASTED A WEEK.



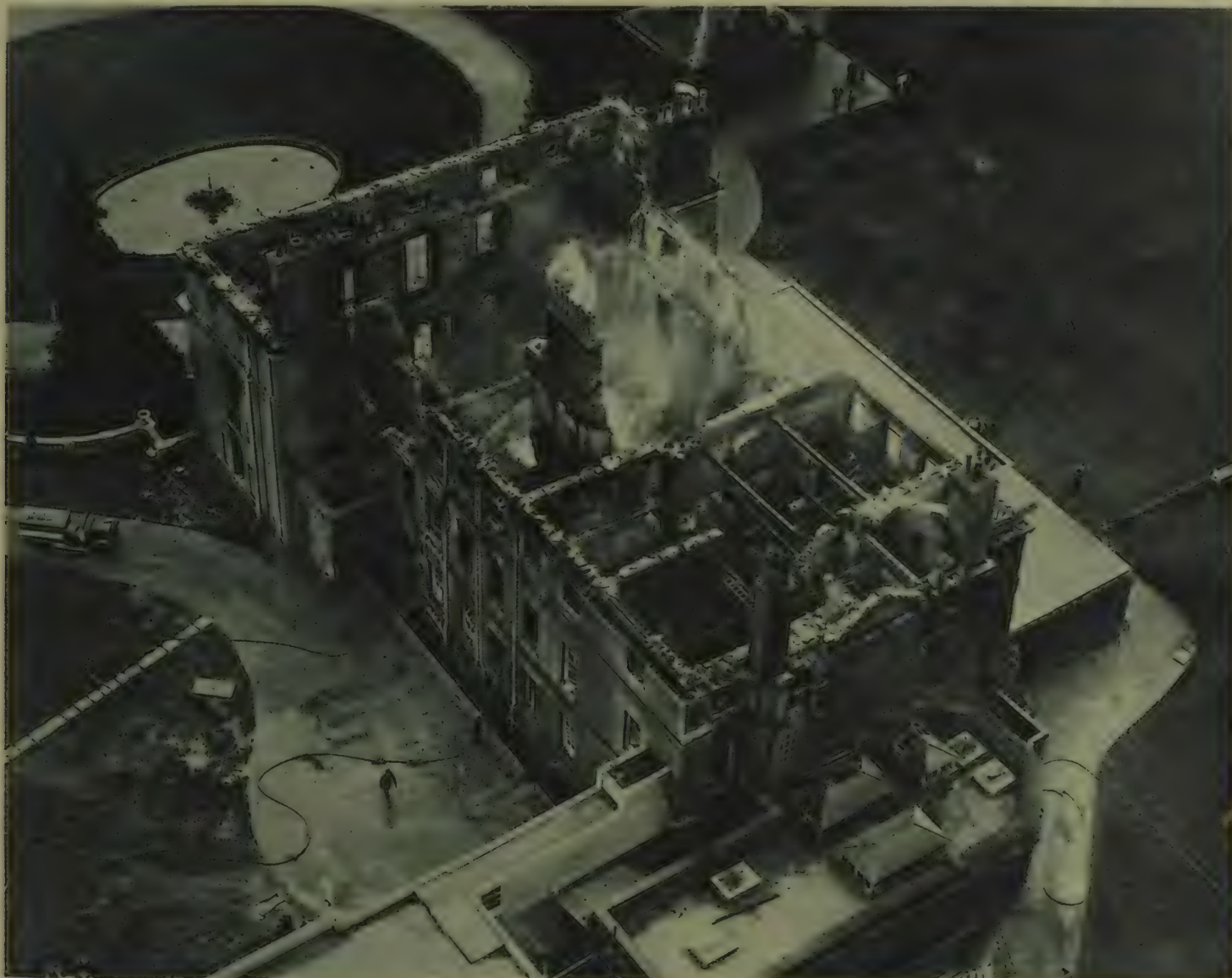
THE GRAVE OF HERR DOLLFUSS, AUSTRIA'S MURDERED CHANCELLOR, IN THE CEMETERY AT HIETZING, WHERE CROWDS CAME TO PAY THEIR LAST HOMAGE.

"WAR" AND FIRE: THE TIDWORTH TATTOO; THE R.A.C. COUNTRY CLUB.



THE TIDWORTH TATTOO: A STRIKING PHOTOGRAPH OF THE DAYLIGHT DRESS REHEARSAL ATTENDED BY THOUSANDS OF DELIGHTED SCHOOLCHILDREN—A PANORAMIC VIEW OF A PERFORMANCE IN WHICH 2500 TROOPS TAKE PART, GIVING AS THEIR SET-PIECE A MAGNIFICENT REPRESENTATION OF THE BATTLE OF ABOUKIR. As mentioned in our last issue, the Southern Command Tidworth Tattoo held its first public performance on August 4, to be repeated each evening from August 7 to 11. This photograph shows a dress rehearsal by daylight on July 31, but the public performances are, of course, staged after nightfall. This year the production is an even more entertaining and ambitious one than in previous years. Its chief feature is a representation of the Battle of Aboukir. Such was the

care taken to ensure historical accuracy that the scene is based on aeroplane photographs taken of the battlefield. Across a sea ingeniously simulated by searchlight beams come the ships of the British Fleet under Admiral Lord Keith. Soldiers land, and attack and vanquish the French holding the sandhills. On the left Highlanders repel a French cavalry attack, and a British charge ends the battle. There are many other spectacular scenes, full of movement and colour.



THE R.A.C. COUNTRY CLUB AT WOODCOTE PARK COMPLETELY DESTROYED BY FIRE: A FINE SEVENTEENTH-CENTURY MANSION WHICH WAS BUILT BY A COUSIN OF JOHN EVELYN, THE DIARIST, AND OF LATE YEARS HAS BECOME WELL KNOWN TO A MULTITUDE OF GOLFERS AND OTHER VISITORS.

The R.A.C. Country Club at Woodcote Park, near Epsom, was destroyed by a fire which broke out at midnight on August 1 and raged throughout the rest of the night. The fire is thought to have started in a bedroom on the second floor, occupied by a guest. It caused the electric bells in the building to ring, and when the alarm was given, some twenty-five guests, most of whom had gone to bed, had to leave the building hurriedly. As all the members and the staff

were able to do so just before the roof fell in, there were no injuries. Attempts were made to fight the fire with water from a lake in the grounds, but without success. Woodcote Park, which was built in 1670, was on the former estate of the Abbots of Chertsey. It was a beautiful old wood and brick building erected by Richard Evelyn, a cousin of the diarist. It contained a ceiling painted by Verrio, as well as a number of valuable pictures.

JAPANESE PEARL CULTURE : THE GROWTH OF THE OYSTER; THE NUCLEUS INSERTED; THE MATURE PEARL.



THE GROWTH OF THE OYSTER USED IN PEARL CULTURE: FROM BIRTH TO EIGHT MONTHS.



THE GROWTH OF A PEARL-OYSTER: FROM SIX MONTHS TO FOUR YEARS.



THE MATURE PEARL-OYSTER: A TEN-YEARS-OLD SPECIMEN FROM A PEARL-FARM.



"STARTING" THE PEARL: INSERTING A SMALL PIECE OF EXTRANEOUS MATTER INTO THE OYSTER.



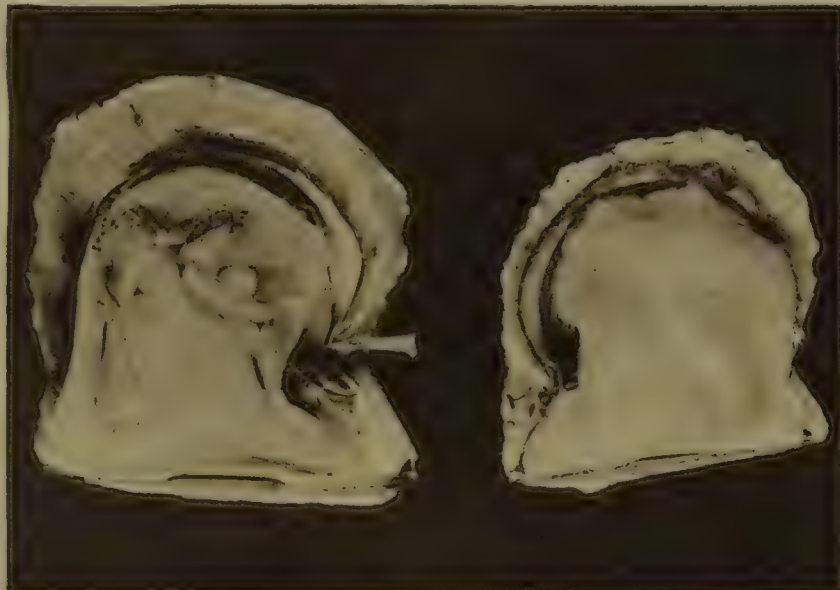
ON A JAPANESE PEARL-FARM: THE CAGE IN WHICH THE OYSTERS ARE SUSPENDED IN THE SEA DURING CERTAIN STAGES OF THE CULTURE OF PEARLS.



CARING FOR THE PEARL-BEARERS: OYSTERS UNDERGOING ONE OF THEIR PERIODICAL CLEANS.



"THE OPERATION": INSERTING THE NUCLEUS OF THE FUTURE PEARL (USUALLY A MOTHER-OF-PEARL BEAD) INTO THE OYSTER.



SEVEN YEARS AFTER "THE OPERATION": A MATURE CULTURED PEARL READY TO BE REMOVED FROM THE OYSTER WHICH HAS FORMED IT.

So-called "cultured" pearls are "natural" pearls beautified by the scientific control of their formation and growth. J. R. Dolphin, writing in the "Encyclopædia Britannica" thus describes the process of their formation: "The determining factor in the formation of a pearl is not the presence of a foreign body in the interior of the oyster, but the epithelial cells in the sub-epidermal tissues of the mantle. These epithelial cells are capable of secreting the nacreous matter. Nuclei which enter the body of the oyster without carrying a particle of the living epithelium will not cause the development of a pearl. . . . The

finest pearls are developed from the strongest oysters, obtained by the Japanese by careful breeding and repeated examination for disease during growth. . . . When they are three years old . . . the oysters are operated upon for pearl development. The shell of one oyster is removed, and a small spherical bead of mother-of-pearl is placed on the outside of the secreting epithelium of the mantle. The epithelium is then dissected from the oyster . . . and grafted into the sub-epidermal tissues of a second oyster . . . the second oyster is put in a cage and returned to the sea." The following description of the pearl-cultivating

JAPANESE WOMEN WHO DIVE FOR CULTURE PEARLS:

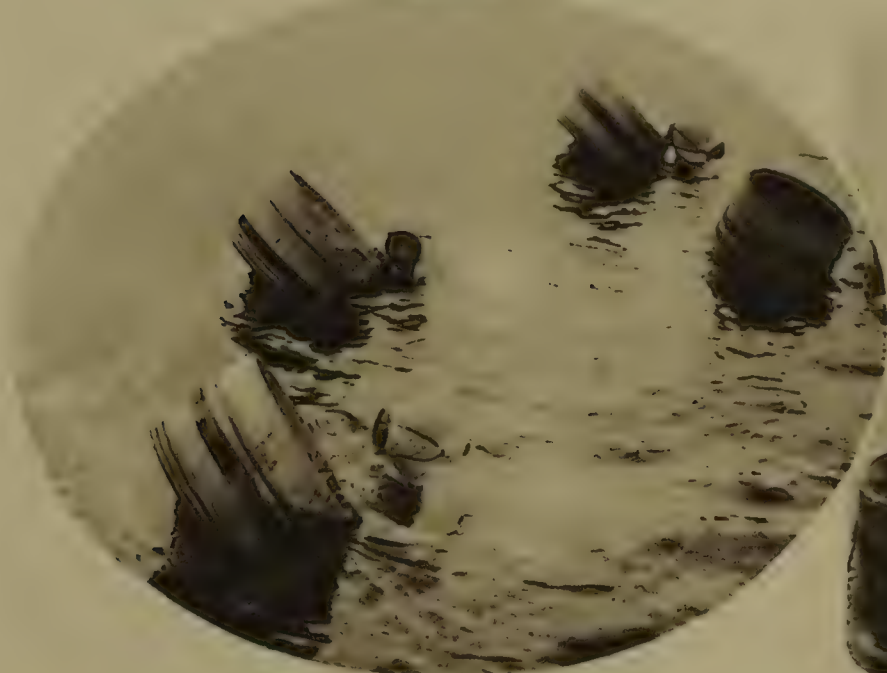
THE "AMA-SAN," WHO GO DOWN FOR OYSTERS IN GOKASHO BAY.



GIRLS WHO ARE EMPLOYED AS DIVERS IN THE PEARL-CULTURE STATION AT GOKASHO BAY, IN EASTERN JAPAN: A GROUP OF CHEERFUL AMA-SAN.



AMA-SAN ABOUT TO GO DOWN FOR OYSTERS: WEARING WHITE SHORTS AND SHIRTS.



PEARL-DIVING IN PROCESS: AMA-SAN COMING UP AND DEPOSITING THEIR "CATCHES" IN WOODEN TUBS.



PEARL-DIVING IN PROGRESS: AN AMA-SAN GOING UNDER, PERHAPS FOR TWO OR THREE MINUTES, TO COLLECT OYSTERS.



AMA-SAN IN THEIR WHITE WORKING CLOTHES: WOMEN PEARL-DIVERS WHO ARE REGARDED AS SUPERIOR MATCHES IN THE PEARL DISTRICTS.



AMA-SAN COMING OFF DUTY: STRIPPING OFF THEIR WORKING CLOTHES ON THEIR FLOAT, AND WASHING IN WARM WATER.

farms at Gokasho Bay has been communicated to us by a Japanese correspondent. "The pearl-oyster needs gentle waves, mild sea water with a temperature minimum of about 10 degrees; while certain minute creatures must be furnished as a diet—so that the possible sites for pearl-cultivation stations are limited. The pearl-oysters are generally grown at a depth of from 4 to 15 metres. The oysters spawn in late spring. At the beginning of June, in Gokasho Bay, wire baskets smeared with a calcareous substance are suspended in the sea; and to these the spawn adhere. The spawn are carefully nurtured for two years and then

turned loose in the sea. At the end of another year they are fished up by women divers known as 'Ama-San.' The Ama-San are most prepossessing, and to be an Ama-San is said to be considered a favourable factor in the choosing of brides in the pearl districts. After the fished oysters have been operated on, they are again lowered into the sea in wire baskets. They are cleaned three times a year, and any weed scraped off them, and they are examined by X-ray to determine whether the growth of the pearl is proceeding satisfactorily. This goes on for five or six years before the jewels are finally extracted."

Of Interest to Women.

WHEN BABY TRAVELS

Luggage Limited.

The time is long past when it was thought that infants were unable to travel without their health suffering. Now there are facilities for transporting children of only a few weeks old from one quarter of the world to the other. It is no unusual thing to encounter these little ones on the Imperial Airways liners. Therefore, special attention has been given to their luggage, as weight is of primary importance, there must, however, be everything a baby needs.

The Italian v. the Moses Cradle.

Experience has shown that there is nothing better than an Italian or Moses cradle, as either may be easily carried under the arm, even when the child sleeps, without disturbing him. It is at Harvey Nichols, Knightsbridge, that the Italian raffia model pictured may be seen, and there are those of the Moses character which untrimmed cost only a few shillings. It seems almost unnecessary to add that the Customs authorities are sometimes sceptical regarding the contents of the cradles; therefore, nothing that is contraband must ever be secreted therein. At the base of this page is a travelling set in a pink-and-white washable waterproof fabric; it contains everything necessary for baby (except its clothes) for day and night; the thermos will be found of the greatest use, as it is often difficult to get milk heated en route.

Elaborate Raiment Banned.

All elaborate raiment must be omitted; neither must it be overlooked that when travelling by air great distances are covered; consequently the temperature varies. Therefore, not only must cotton frocks be included, but wool garments as well. There are sets of soft brushed wool with leggings and gloves to match, also carrying capes with hoods in soft wool finished with embroidered flowers. From a practical point of view they are a great improvement on the time-honoured shawl: they can be adjusted in a fraction of a second. And then, for tots, there are dressing-

gowns of silk and wool; some mothers like them to harmonise with the hot-water bottle cover. Man-tailored coats of cloth and tweed trimmed with fur are worn by rather older children.

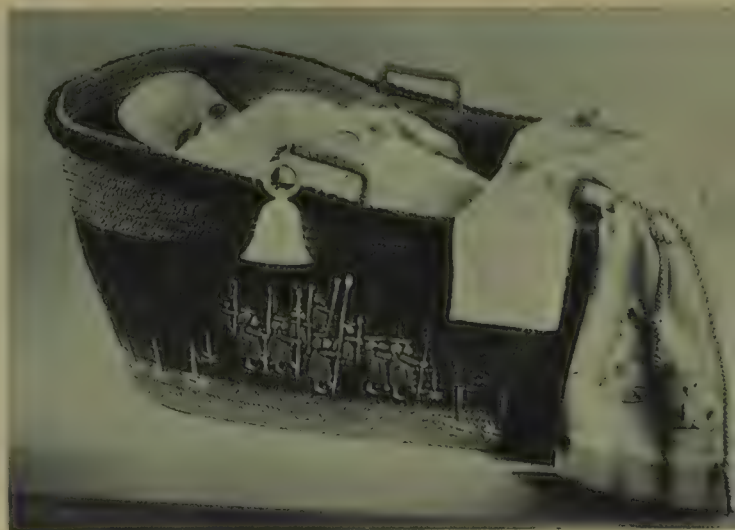
Decorative and Simple.

All monotony is banished from the frocks in the salons of Harvey Nichols, Knightsbridge. On the right is a red-and-white cotton frock with knickers to match, while white organdie, embroidered with blue, makes the party-frock below. Furthermore, there is an infinite variety of shortening frocks and petticoats, and then there are vests, bodices, and trunk-knickers, all at pleasantly moderate prices. A few words must be said about the Bon Voyage gifts: There are prettily embroidered bibs, some with satin ribbon to tie round the waist; again, there are bonnets, hats, socks, booties, and shoes, as well as armlets.

The Care of the Complexion.

It has been said that if women will take care of their digestion when travelling, the complexion will take care of itself. This might have been true in the days of our ancestors, but it is not so now; diet has to be carefully considered and plenty of fruit eaten. Every night the face must be carefully massaged, care being given to the lines in the vicinity of the eyes. The parts to be massaged must first be anointed with a good cream, the fingers re-dipped as the movements proceed in order to prevent the skin stretching. Subsequently the excess cream must be removed with a tissue; the slight film left will benefit the skin during the night, and keep it smooth and soft. In the morning, after the face has been washed in very soft water, it should be sprayed with an astringent, or, if preferred, a wad of cotton wool may be soaked in it and then passed over the face. The skin is now ready for the beauty, foundation or protective cream; the quantity used depends on the reading of the thermometer—the warmer the climate the more cream is required. Finally, the entire face must be dusted with powder—the valleys as well as the mounds. Lipstick and rouge must be used prior to the powder.

PICTURED FASHIONS.—Many children travel thousands of miles before they celebrate their first birthday. It is in cradles that they are seen on the air- and sea-liners. From Harvey Nichols, Knightsbridge, comes that Italian raffia model pictured; resting on it is a flannel dressing-gown ornamented with rabbits and a pink-and-white rattle; its weight is insignificant! This firm are also responsible for the travelling case, the cotton frock with knickers to match, and the embroidered organdie frock with blue sash.



When Prince Albert, the four-months-old son of King Leopold and Queen Astrid, flew from Brussels, via Amsterdam, to Sweden in a Belgian passenger aeroplane, a cradle was provided for him. The Prince is an experienced air traveller, as he has previously flown between Brussels and the Belgian coast in his father's machine, a Fairey Firefly.





IN THE BAY

The Monte Carlo Follies of 1934—a new production straight from New York—will be at the SUMMER SPORTING throughout the Season

MONTE CARLO BEACH



A PAGE FOR COLLECTORS.

FRENCH 17th-CENTURY NEEDLEWORK.

By FRANK DAVIS.

has been the Sandhurst of France since Napoleon founded the military college there in 1802—but in the late seventeenth century St. Cyr was the little town where Madame de Maintenon, widow of the poet Scarron

the view that panels which combine this ordered symmetry with high good humour are not known in this country. At this period we were turning out innumerable interesting, ingenious and agreeable pieces of the kind which have often appeared on this page, but in a style almost wholly English and rather remote from the European tradition; indeed, for many decades we cut ourselves adrift from the Continent, and, as far as needlework is concerned, wandered in a wilderness of pretty-pretty banalities. For example, all the stump-work which is so characteristic of the later seventeenth century has no point of contact with tradition across the Channel. This seems to me rather curious, for it cannot be said that in other arts we were in any way unresponsive. We welcomed Van Dyck with both hands outstretched and built up a whole school of painting upon his teaching; when Inigo Jones built the Banqueting Hall in Whitehall he looked South for his inspiration, and the greater genius of Sir Christopher Wren was essentially European in its range; furniture and silver borrowed ideas liberally from abroad. Only needlework seems to have shut itself up in a little watertight compartment of its own until, with the turn of the century, force of circumstances broke down this strange barrier and put an end to an odd episode in the history of a minor art.

The French gave way to no such idiosyncrasy, or rather, it never occurred to them to do anything else

but follow the Renaissance tradition. Not long after these panels were made, Poussin went to Rome and set a classic standard for a century of painters; these panels are in their way no less Italian and no less French than his paintings. The borders especially exhibit a most happy inventiveness—animals, flowers, and fruit are combined together in a continuous frieze in which there is no repetition; their designer's imagination is at once exuberant and restrained, and he has achieved a fluid formality which is wholly alive and exactly suited to the small space at his disposal. I don't remember to have seen so notable a border on a miniature scale as that which surrounds the little picture of Fig. 2—and the other is only one degree less entrancing, perhaps because by comparison it lacks movement.



1. AN EARLY SEVENTEENTH-CENTURY FRENCH PETIT-POINT PANEL: A SCENE PROBABLY DEPICTING A SOPHISTICATED PASTORAL; WITH A LADY SPINNING, GOATS, SHEEP, A COUNTRYMAN, AND A CASTLE, SURROUNDED BY A CHARMING BORDER OF FLOWERS, FRUIT, AND CONCEITS. (26½ BY 22 IN.)

Reproductions by Courtesy of the Owner, Sir Frederick Richmond, Bt.

and mistress of Louis XIV. (afterwards secretly married to him) established her school for the education of the daughters of poor noblemen; for this school Racine wrote his masterpiece, "Athalie," and here was performed "Esther"; here Madame de Maintenon died in 1719, and for years before that her pupils laboriously worked at the petit-point designs their patroness could stitch so well herself. In these three panels one has not yet reached the rather formal academic traditions of the Court of Louis XIV.—they are presumably to be dated somewhere about 1620 (Louis XIII.)—in romantic parlance, they are contemporary with the Three Musketeers, and still preserve much of the charming naïveté of much earlier decorative panels of tapestry. There is no pretence at copying archaic originals, but bird and beasts are just far enough away from naturalism to make us realise that the artist has not

attempted a photograph, but a well-balanced design inspired by a sense of fun—in essentials, though on a miniature scale, as good as the wall-paintings of Mr. Rex Whistler to-day, and by no means dissimilar, both in size and manner, to the illuminations in a fifteenth-century manuscript—for all things good enough to be called works of art reach far back into the past—style changes with each generation or even each decade, but never quite loses that original impulse.

The amateur of English needlework will presumably agree with



2. A FINE EXAMPLE OF FRENCH PETIT-POINT, WHICH IS CONSIDERABLY RARER THAN ENGLISH: AN EARLY SEVENTEENTH-CENTURY PANEL, SHOWING MANY SMALL FIGURES AND ANIMALS CONTAINED IN A BORDER OF FLORAL DESIGN, ALSO WITH ANIMALS AND BIRDS; IN SUBDUED SHADES OF RED, BLUE, AND GREEN ON A BLUE BACKGROUND.

surface is covered. The canvas foundation is pierced by the needle in each hole.

French petit-point is very rare indeed, partly because it does not seem to have been so popular as in England at this early date, partly, no doubt, because war and revolution have had their inevitable effect of destruction, and partly because the later extraordinary development of the Gobelins and Beauvais factories put ordinary needlework in the shade. This is not to say it was not appreciated, and not carried out by both amateurs and professionals, but that it was very definitely a minor art and rather beneath the notice of writers and critics. Yet this very tentative and halting enquiry into one aspect of French domestic life brings one into touch with great events and a great tradition. St. Cyr, near Versailles,



3. FRENCH SEVENTEENTH-CENTURY NEEDLEWORK THAT HAS SOMETHING OF THE MEDIEVAL SPIRIT IN IT: A HUNTING SCENE DONE IN PETIT-POINT OF RED AND BLUE AND OTHER SHADES. (12 BY 13½ IN.)

He said to me—he got in a bunker
at the thirteenth and took a mashie...



I said to him—I got in a corner at the
nineteenth and took a JOHNNIE WALKER.!

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

AS far as one can judge by the examples in motor-car design which are now in preparation for the autumn motor exhibition at Olympia in October, manufacturers are striving to give greater economy



IN AN OLD-WORLD ENGLISH SETTING: AN ALVIS "FIREFLY TWELVE."

without loss of maximum speeds in petrol consumption. Motoring is to be cheaper. Various methods to produce this result will be seen when the programmes of the different factories are announced shortly. Perhaps the most important of the new ideas in design will be the greater attention paid to coachwork to lessen its resistance passing through the air. At the present time, through inattention to this important point, at least one-third of the fuel consumed is expended in overcoming air resistance to the moving car. Moreover, with increase of speed on the road, while the tractive resistance or effort to produce rolling is so small as not to be of consequence, the air resistance increases proportionately as the square of the speed. Therefore,

if the speed is doubled, the air resistance becomes four times as great.

Here, therefore, was room for improvement, so coach-builders are formulating car bodies from the lessons learnt from aeroplanes and racing cars. No doubt it may take a season or two to become accustomed to cars which, outwardly, have a very different appearance to those of the past five years. For instance, an exclusive Fitzmaurice "airstream" saloon is to be manufactured by Singer and Co., Ltd., carried on the "Eleven" chassis. This design endeavours to be the ideal low-air-resistance vehicle. Although such perfection is not yet claimed, this "airstream" Singer is a great improvement on the ordinary type of saloon. In fact, an aerodynamical test revealed that about 30 h.p. formerly absorbed by air resistance is now available for tractive force. In other words, one saves thirty horse-powers' worth of petrol driving at the same maximum speed as before, or one has this extra power to raise the speed maximum so many miles an hour without straining or over-stressing the engine. It is not that the engine actually develops any greater brake horse-power, but that, having cut down the air resistance by effective stream-lining, there is more power left available to the use of the driver.

This has been effected by building the coachwork with a full width front which is carried right to the back, so the front view gives this 11-h.p. car the broad, wide appearance of a 40-h.p. model of the old style. The result is amazing, as, with the body-work practically enclosing the wheels, the car proceeds forward dividing the air in front of the vehicle, which continues streaming steadily along the "faired" profile of the body without divergence therefrom, with no turbulence, eddies and swirling. At the rear,

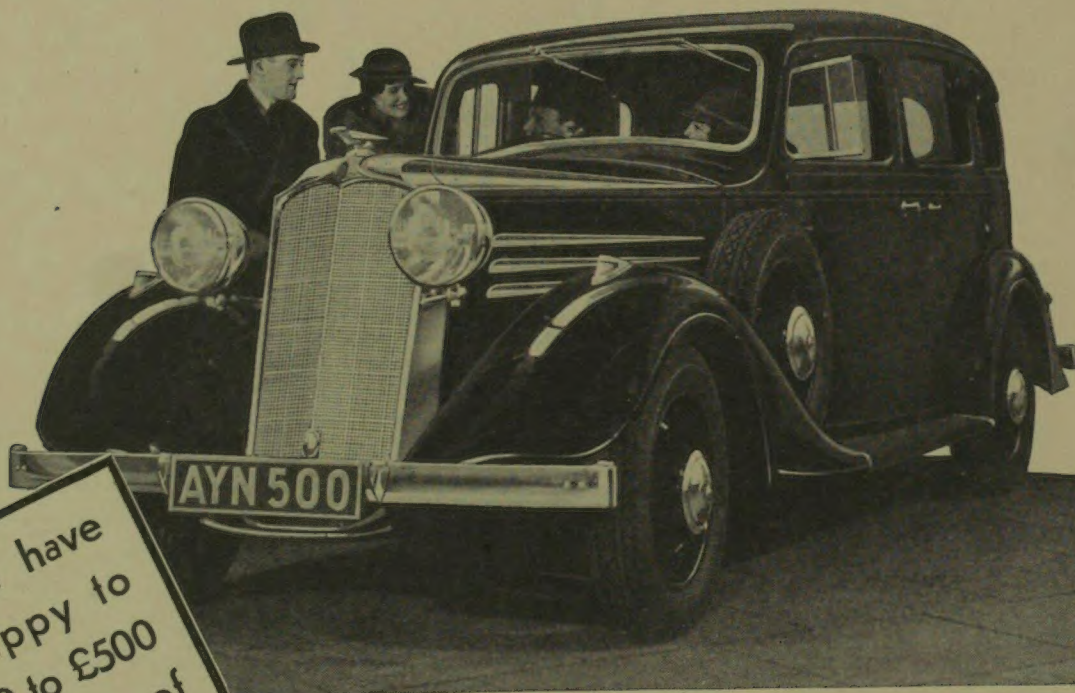
the air-stream lines close in smoothly behind the vehicle with the minimum of "deadwater" suction following turbulence and eddies in the wake. Consequently there is the least possible disturbance in the surrounding fluid-air. Under the wide bonnet air from the engine and vitiated air from the interior of the saloon gently flow out, as orifices situated at suitable points give completely draught-proof ventilation of the car's interior. There is no entry of dust or fumes into the saloon and certain windows and ventilators which lie in the lee of the air-stream can be left open without any passenger feeling a draught. This adds greatly to comfort and safety, as it is well accepted that cars permitting fumes from the exhaust to penetrate the interior produce sleepiness and thus danger to the occupants, as the driver is not so alert as he would be if the vehicle were free of such poison gases. However, the public will be able to see and try this "air-stream" Singer £300 saloon. Also prove for themselves the advantages of this new type of coachwork.



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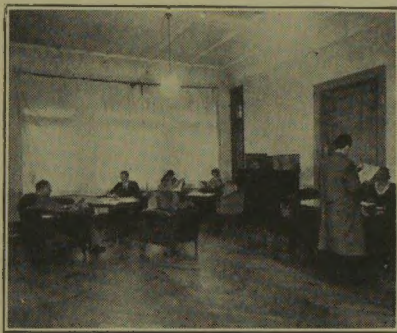
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